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THE ETUDE.

PHILADELPHIA, PA., SEPTEMBER, 1891.

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MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HANCOCK D. TURNER, Box 3929, New York City.]

HOME.

JOHN S. VAN CLEVE has been appointed Dean of the Wesleyan Women's College, of Cincinnati.

STRAUSS will arrive in America next April, and make a tour of three months with his orchestra.

ALBERT G. THIES and Miss Louise Gerard have returned from a successful concert tour in England.

WARDNER WILLIAMS conducted the Summer Musical School at Avon-on-the-Sea, during July and August.

WILLIAM H. SHERWOOD and Hugh Kelso, Jr., conducted the Piano Department of the Chautauque Summer School of Music, this season.

THE Boston pianist, Carlyle Petersilea, will give six Beethoven, Schubert and Chopin lecture-concerts of an analytical character, in Boston, next winter.

THERE will be twenty Seidl concerts at Lenox Lyceum after the season of Seidl concerts at Madison Square Garden, New York. They will take place on Sunday evenings.

PADEREWSKI, the Polish pianist, who will visit our country next winter, has been much fitted in London, and his portrait has been painted by Mr. Mrs. and Miss Alma Tadmé.

EDWARD DICKINSON, so favorably known to the readers of THE ETUDE, passed his vacation at Northampton, writing a series of articles for THE ETUDE and a course of musical lectures.

CONSTANTIN STERNBERG and Gustav Hinrichs intend to unite in organizing a symphony orchestra and a musical college in Philadelphia. They hope that both will be in full operation next winter.

A CONCERT was given at Cape May Point, under the direction of Mr. Albert W. Borst. His humorous cantata, "John Gilpin," dedicated to Mrs. Benjamin Harrison, who attended the performance, was successfully produced.

IT has been proposed to give Sunday evening concerts next winter, in connection with the regular Damrosch orchestral concerts at the Music Hall, in New York. Quartette concerts on Sunday afternoons, with Brodsky, the new concert-master, as first violinist, and Hekking as cellist, are also spoken of.

THE annual meeting of the Kentucky Music Teachers' State Association was held August 18th-21st. Constantin Sternberg read his essay on "Class Teaching," and gave a piano concert. Other essays were, "Music: its Origin, Progress and Power," by Mrs. E.T. Powell, and "Music as Taught in our Schools," by Mr. J. H. Kappes.

NEXT winter's season of Italian opera in America, by the New York Metropolitan Opera House Company, will open at the Auditorium, Chicago, on November 9th. The New York season will begin December 14th and last thirteen weeks. The repertory includes thirty-two operas; six of them, "Mignon," "Lakme," "Le Prophète," "Carmen," "Faust," and "Romeo et Juliette," will be given in the French language. Reyer's "Sigurd" and Mascagni's "Cavalleria Rusticana" are among the novelties.

Frederick Louis Ritter, director of music at Vassar College since 1867, died suddenly in Antwerp, Germany. He sailed from New York, June 17th, then being ill full health. He began the study of music at an early age, at his native city, Strassburg, where he was born in 1834. He came to this country in 1856, and after six years of musical activity in Cincinnati, he went to New York, where he remained till going to Vassar College. Dr. Ritter was an author of several musical works of importance, and a composer of special merit.

FOREIGN.

REMENTYI has written a book on Japanese art.

BAYREUTH is to have annual musical festivals in future.

MME. TREBELLI and Conrad Behrens sang at a concert at Copenhagen.

VERDI is engaged in writing an opera—"Falstaff." The libretto by Boito.

GOUDON is suffering from a disease of the heart, which forces him into utter seclusion from the world.

A PROFESSORSHIP of Physiology and Hygiene of the Voice has been created at the Paris Conservatoire.

MOZKOWSKI has completed his grand opera, "Boabdil," and it has been accepted by the Berlin Opera.

JOACHIM will play the Beethoven concerto at the Birmingham music festival, conducted by Hans Richter.

A TABLET, with an Italian inscription, has been attached to the house in Nice in which Paganini died in 1840.

MASSENET's newest opera, "Werther," will be first produced at Vienna. The libretto is based on Goethe's work.

FRANCO-FACCO, the great Italian conductor, is dead. He was born at Verona, in 1841. He wrote a number of operas.

WAGNER's "Parsifal" is to be given at Bologna next winter, its first performance on any stage outside of Bayreuth.

WAGNER's works will become public property in Austria-Hungary, February 18th, 1892, as the copyrights will then expire.

ALTHOUGH he only lived but thirty-one years, Franz Schubert wrote about 1000 musical compositions, including 600 songs.

AN African singing society, comprising twenty negroes, is on its way to Europe, where it will compare its vocal efforts with those of white European societies.

HERBI LITOFF, the composer, pianist and music publisher, died at Paris, aged 75 years. His overtures and piano concertos were among his most popular works.

M. LAMOUREUX succeeded Signor Vianesi as *chef d'orchestre* at the Grand Opera, Paris, on July 1st. The "Lohengrin" rehearsals are now progressing.

ALBERT NIEMANN, the tenor, has purchased the beautiful villa near the Wartburg, built and once occupied during his last years by Fritz Reuter, the German poet.

BEETHOVEN's will, once the property of Ernst, the violinist, and presented by him in 1856 to Jenny Lind, was bequeathed by the latter to the Municipal Library of Hamburg.

NETTIE GARFENTHER, the violinist; Marianna Lehmann, the soprano and a sister of Lilli Lehmann; and Edgar S. Kolly, the American composer, are among the musical celebrities who were married in July.

THE PLANT ABT monument was recently unveiled at Brunswick, Germany. Wreaths from all parts of the empire were placed upon it, and some of Abt's songs were sung by the united singing societies.

AT the thirteenth Händel Festival, recently held at the Crystal Palace, London, England, the orchestra numbered 508 musicians and the chorus 3033 voices. Mmes. Nordica, Belle Cole and Albani, and Messrs. Santley and Lloyd were among the soloists.

MME. PATTI's theatre at Craig's-Nos. was opened on August 12th. The orchestra and chorus were furnished by Welsh musical societies. Mme. Patti was supported by Nicolini in scenes from "Faust" and "Traviata." Mme. Valda and others assisted, and Signor: Arditì conducted. The theatre seats 300 persons.

A FALSE IDEA CORRECTED.

A PROFESSOR of music, a teacher of reputation, has this to say: "No greater mistake is made than that committed by most parents in regard to their children's musical education. 'Until my daughter knows a good deal of music,' a mother will say, 'any teacher will do; later she can be polished by some high-priced professor.' Only yesterday a woman, a friend of mine, who was discussing her little girl's music with me, said: 'I cannot afford to have—begin with you, but she shall have a year or two at the end to finish her course.' And I told her if she could afford only a year of my tuition, to let it be the first year. In that year the pupil can form habits, if properly taught, which no amount of poor teaching can do away with."

"It is so foolish to bring a girl, at the end of ten years' unskillful teaching and wrong practicing, to somebody and expect him in a year or two years, or even, indeed, to turn out an accomplished musician. A pupil should be well taught at the beginning at least—in my opinion she should be well taught all the way through. Girls who have any music in them are worth it, and girls who haven't ought never to approach the piano."—From *New York Times*.

Determine that you will read only good books, and that you will discover and make your own what is best for you in these volumes. This extracting the kernel from a book is an act so well worth cultivating that without it one is not a reader.—Thomas Tappan.

WHAT SHALL I COMPOSE?

BY HENRY T. FINCH.

JOHN STUART MILL relates in his autobiography how, as a boy, he once made melancholy reflections on the fact that, as there were only a dozen semi-tones in an octave, the number of possible sequences and combinations would ere long be exhausted, so that it would soon be impossible to create new melodies. The eminent philosopher might as well have lamented the approaching end of literature because there are only twenty-six letters in the alphabet. While Mill was led into his amusing error by ignorance of music, there was once an eminent composer who was led into a similar error by vanity; for Wagner relates that in an interview which he had with Spontini, that composer, after patting his "Rienzi" on the back, tried to convince him of the folly of writing any more operas, since he, Spontini, had practically exhausted all operatic possibilities!

Notwithstanding this kind advice, Wagner wrote ten more operas, which, whatever else one may think of them, must surely be admitted to be the most original musical works ever created; and the moral of this tale is that musicians who feel a desire to compose should not allow themselves to be deterred by the thought that the development of music may have possibly run its course and nothing new remains to be invented. Wagner has opened a new field in music as vast as that which Darwin opened in science. Or, to take a concrete illustration, nauti last year everybody thought that Verdi was the last of the Melicans in operatic Italy, when lo! young Mascagni appeared with his prize opera, "Cavalleria Rusticana," and conquered all Europe in about as many months as his predecessor had required years to accomplish the same feat. The world is waiting for more Mascagnis, ready to receive them with open arms; and there is hope for the humblest music teacher, if he has talent and originality, that he may share the good luck of his Italian colleague.

Few, however, are chosen for the arduous career of grand opera composers. The vast majority have to content themselves with the humbler efforts of writing songs, pieces for the pianoforte, or, at most, a few orchestral works for concert performances. In my article, last month, entitled "Shall I Compose?" I answered this question, for those who feel inclined that way, in the affirmative, on the grounds that it may be of pecuniary benefit; that it will help one to appreciate the beauties of musical style; that it may add to one's fame and the glory of one's country; and, finally, for the pleasure of composing, which to the elect is the chief reward. Now those who wish to compose for immediate profit only, will, of course, carefully avoid all the higher regions of art. They will write commonplace but "catchy" melodies and simple accompaniments to comic or hyper-sentimental words, and content themselves with the admiration of the illiterate in music. Or they will write pieces *d'occasion*—say, a funeral march, keeping it all ready for use, except the title, which is added as soon as some eminent general or statesman dies. There may be money in this proceeding, but of course the vocal compositions just referred to will be songs of one season—changing like the fashions—and the funeral march will be buried soon after the coffin.

The greatest pecuniary profits, however, are to be made in the line of operettas, for which there is a much greater demand even than for grand operas. Few things are more surprising to a metropolitan critic than the wretched quality of the new operettas produced every year, both as regards the librettos and the music; surprising, because the fortunes that are to be won in this line surely ought to tempt our best authors and composers to coöperate. Gilbert and Sullivan are millionaires, and the annual income of each must be about \$150,000. Who says that music doesn't pay?

But, alas, Sullivan and Strauss and Mascagni are only the winners of the great prizes in the musical lottery. The others must content themselves with the crumbs

that fall from the tables of the publishers, especially if their aim is something higher than pecuniary profit. Do not blame a publisher, however, if he refuses your pet piece, or having accepted it, is unable to pay you much for it. Publishers are merchants and must deal in goods for which there is a demand and on which there is a profit. Let me repeat once more that a composer's chief reward lies in the pleasure of creating, and the consciousness of having done artistic work. Be assured that if there is real genius in your works it will be found out sooner or later. Think of the fate of Bach and Schubert, for example. Our own Professor Paine has probably never received much money for his highly meritorious orchestral and chamber music, but I am sure he must have enjoyed writing it, and he must enjoy the honor of being the esteemed professor of music at Harvard, and the consciousness of never having written any trash for mere lucre. These pleasures are mental, and mental pleasures are more keen than any physical pleasures that money can buy.

Composers could often avoid disappointment in their dealings with publishers if they would try to make their pieces more marketable. By this I do not mean that they should write commonplace, sentimental pieces of the fashionable kind, but that they should follow the spirit of the times, which demands short, pithy pieces, just as it demands short, pithy articles in newspapers and magazines, and short books, free from all padding. But this is precisely what young writers and young composers find it most difficult to learn. Often they have a good idea which, if presented in a concise, direct way, would make a good impression; then they spoil everything by spinning out the piece to an interminable length with variations and "thematic development," that way showing their scholarship, but repelling players and hearers. It is strange how difficult it is to eradicate what, in my book on Chopin, I have ventured to call Jambolism in music—i. e., the notion that in order to be a really great composer one must write pieces of mammoth proportions—operas, oratorios, cantatas, or at least symphonies and sonatas.

The simple fact is that modern music-lovers, although they are fonder than ever of operas, do not care much for new symphonies or sonatas, preferring, instead, shorter symphonic poems, overtures, fantasias, detached scherzos or adagios, etc., for the orchestra; and for the piano preludes, nocturnes, études, mazurkas, ballads, and so on, *à la* Chopin, or those equally poetic forms created by Schumann, Schubert, and the other composers of the romantic school. We still, of course, admire the sonatas of the classical composers, but the sonata form is too complicated and artificial to contain the new ideas of our time. This is proved by the fact that almost all the great composers since Chopin and Schumann have written chiefly short pieces for the piano, adding perhaps a sonata or two as if to show that they could write them if they wanted to. Therefore, do not write sonatas, for it will be difficult to find a publisher for them, more difficult to find a public performer, and most difficult of all to find an audience to care for or buy them. Take time to write short pieces, as Voltaire would say; follow the example of Turgeneff, who condensed the manuscripts of his words to one-third their original bulk by rewriting them; and the example of Schumann, who, as Dr. Biemann remarks, often put into one piece as much matter as would have sufficed Mendelssohn for five or ten pieces. Is it not infinitely better to write one piece of lasting value in a year than fifty ephemeral pieces?

There is at present a tendency to revive some of the quaint and charming dance tunes of former centuries—the minuets, gavottes, etc. Why not try your hand at these? Many of them are charming and rather easily written. More desirable, however, is it to have pieces with real American local color in them, pieces which one would recognize as American just as one recognizes French, German or Italian pieces at first hearing. Hitherto, American composers have written only European music, and international fame and wealth await the genius who will first write music which is as unmistakably American as Bret Harte's stories are Californian, or Rudyard

Kipling's stories Indian. Perhaps this coming genius is a subscriber of THE ETUDE, and perhaps a study of the music of American Indians will suggest something novel to him.

For songs there is of course always a demand, and in writing songs a young composer has the advantage of having a definite story, or a series of poetic images, to stimulate his inventive faculties. This may be one reason why Schumann exclaimed after his first attempts to write songs: "I can hardly tell you how difficult it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it." I also believe that there is a great future for "Songs without Words," not necessarily of the sentimental Mendelssohn pattern, but rather like the magnificent transcriptions by Liszt, of Schubert, Franz, and other songs, in which one hardly misses the voice and the words.

To sum up: write songs, or short pieces for piano or orchestra, and very few of them, putting into each your best thought and endless labor. And remember that although genius is not the same as labor, no work of genius is possible without it. Bach kept on improving his older compositions to the end of his life, and everybody has read about Beethoven's sketch books, which show that he altered many of his things a dozen times or more before he was satisfied with them.

A TEMPERED EXPRESSION IN PERFORMING.

Music exists for the expression of varied emotion—sadness, longing, hope, triumph, aspirations toward the unobtainable or the indefinite, calm fulfilment of an artist's conception of fitness and beauty; and, besides these, monotony, long spell of unbroken quiescence, mental perturbation even to a positive sense of physical discomfort, are absolutely essential to relieve and heighten the more ecstatic emotions of pleasure called forth by a musical composition. We cannot always be burning with passion and reciting dramatic duets or heading triumphal processions. We do not do so in real life. This is what the Italians fail to recognize. Their staggering tenors and palpitating sopranos rare together down by the prompter's box in an almost unintermittent frenzy of passion; a very parody of life, bereft of many of its transient, calm and minor impressions, pleasantly painful, each having its own special effect and value by contrast in relation to the rest of our lives. It is not only vivid impressions that are interesting; these heaped up, one upon another, constitute a plethora of over-strained excitement that will jade and exhaust the most passionate nature. There are countless experiences in life which leave us in a tranquil condition of enjoyment; and, since these make up the greater portion of our existence, and are the vehicle of the most powerful emotions, are they not worthy of a prominent place in so comprehensive an index of human sentiment as is music?—*Chambers.*

THE SKYLARK'S SONG.

The wonder of the English Skylark's song is its copiousness and sustained strength. There is no theme, no beginning or end, like most of the best bird songs, and a perfect swarm of notes pouring out like bees from a hive. We may have many more melodious songsters; the bobolink in the meadows, the vesper sparrow in the pasture, the purple finch in the woods, the winter wren, or any of the thrushes in the woods, or the wood wagtail, but our birds all stop where the English skylark has only just begun. Away he goes on quivering wing, inflating his throat fuller and fuller, mounting and mounting, and turning to all points of the compass as if to embrace the whole landscape in his song, the notes still raining upon you as distinct as ever, after you have left him far behind. The English skylark also sings long after all the other birds are silent—as if he had perpetual spring in his heart.—*John Burroughs.*

"THE REST OF THE TALENT."

A CHURCH society near Boston had given an entertainment for the benefit of one of its numerous charities, and at the end of the evening one of the gentlemen in charge was paying several people for their services in connection with the affair.

Finally, he approached the boy who had blown the organ and said:—

"Well, Willie, how much do we owe you for your work this evening?"

The boy looked at him in genuine surprise.

"Why, Mr. W—," said he, "don't the rest of the talent give their services?"—*Youth's Companion.*

WORTHY OF COMMENT.

TALENT AND WORK.

Don't be afraid of hard work. It is the sovereign alchemy that will turn all your lead into gold. One of the best humorists writers of the day gives young men some sound advice as follows:—

Don't be afraid of killing yourself with overwork, my son. Men seldom work so hard as that on the sunny side of thirty. They die sometimes; but it is because they quit work at 6 P. M. and don't get home until 2 A. M. It's the intervals that kill, my son. The work gives you an appetite for your meals; it lends solidity to your slumbers; it gives you a perfect and grateful appreciation of a holiday. There are young men who do not work, my son—young men who make a living by sucking the end of a cane, and who can get a necktie in eleven different knots, and never lay a wrinkle in it; who can spend more money in a day than you can earn in a month, my son; and who will go to the sheriff's to buy a postal card, and apply at the office of the street commissioners for a marriage license. So find out what you want to be and do, and take off your coat and make success in the world. The busier you are the less evil you will be apt to get into, the sweeter will be your sleep, the brighter and happier your holiday, and the better satisfied will the world be with you.

More professional careers are wrecked by young men depending for success upon their "superior talents" and the dominance nature has given them rather than upon hard work, than in any other way. If it has fallen to your lot to have any special talent in a particular line, this is but a message from on high that you are to use your talent in that given way, and you are called upon to be something superior in it.

The old fable of the hare and the tortoise is too often enacted in real life. If the hare had made good use of his running ability, the race would not only have been his, but having reached the goal far in advance of his slow competitor, he would have had time to devote to winning further advantages for himself. There are people who achieve greatness who have no especial endowments, simply by incessant application. But those of talent can far outstrip them, provided they work with the same zeal and industry. "It is keeping overlastingly at it, that brings success," and there is no more important lesson for a talented pupil to learn.

USELESS REPROOF.

Amateur teachers sometimes reprove their pupils with undue severity, and then attempt to show how the passage should be played; but in doing this they make as many mistakes as the pupils themselves. The result amounts to about as much good as the influence of the worthy deacon who reproved his sons for apple stealing on Sunday. He had told them how they disgraced their father's good name and the Lord's holy day; had robbed one of his best neighbors; brought shame upon themselves, and scandal upon the church; they would now be considered the naughty sons of one of its deacons; and after exacting a promise that they would commit no more such misdeeds, he turned to and said: "Give your poor old father a few good sweet apples, won't you, boys?"

It is evident to any teacher who will give the matter a little thought, that a piece cannot be successfully taught until the teacher not only can play it well, but has analyzed and studied out all its inner content. Then the illustrations can be played and such instruction given as will benefit the pupil.

INDIVIDUALITY IN TEACHING.

The Golden Mean, that goal of philosophy, has never yet been found for the teacher of music, or, he has to re-discover it in teaching each pupil. With some pupils wonders can be done when the imagination is stimulated by lively mental pictures, while others need to be brought down to the plain matter-of-fact, and oblige them to maintain accuracy in practice, since they are too imaginative.

Still the fact remains, as expressed by the following:—
"Art . . . addresses itself to the imagination; everything that appeals to sensation only is below art, almost outside art. A work of art ought to set the poetical faculty in us to work, it ought to stir us to imagine, to complete our perception of a thing. And we can only do this when the artist leads the way. More copyists' painting, realistic reproduction, pure imitation, leave us cold, because their author is a machine, a mirror, an imitator, and not a soul.—*Amiel's Journal.*"

But, as above intimated, the teacher must learn to apply this to every pupil and in every lesson he gives.

MUSIC AND PREACHING: A PARALLEL.

"The liberal giver increaseth his store," and the old proverb has it, "A pleasure shared is a pleasure doubled." Especially is this true of the musician. The player or singer enjoys his practice or study of music, and takes delight in his skill; but when he uses this skill and knowledge in performing for others, his enjoyment is increased manifold.

It seems to be an acknowledged fact that any one who has skill in music is a debtor to the public, at least friends and acquaintances do not hesitate to invite and even importune the musician to play for their pleasure. Perhaps in this they do not consider they are really conferring a greater pleasure upon the musician than upon themselves.

In material things, what a person gives away is gone from his control, but in the intellectual, artistic, and moral world one's store is increased when divided among others.

The late Charles Pratt said to Dr. Cuyler some years since: "The greatest humming in the world is that money can make a man happy. My wealth did not give any satisfaction to me until I began to do good with it." It might be said in passing, that he gave a large place to musical instruction in the Pratt Institute, of Brooklyn, which he founded and endowed.

The writer read recently of a man who is now celebrated as a benefactor of his race, that he spent some years of his early life in a reform school, and when he went there was one of the most hardened criminals ever received within its walls. Some one took pains to get him interested in music, and this began to soften his nature, and before his time expired he was a new man and went forth to freedom to bleed mankind, and all of this was done through the influence of music. An instance is told where a man in a fit of frenzy started out with the intention of committing murder, and in passing along the street he heard the strains of music, which arrested his attention and produced a train of thought that brought him to his better self again, and saved him from an awful crime. In fact, there are multitudes of striking instances of the power of music over the human heart. Notably that of the good woman hearing a boy singer in the street, who in giving him a home saved Martin Luther to the world.

In the early part of this century Dr. Lyman Beecher went upon a stormy, cold night to preach, and found an audience of but one. His sermon was none the worse for that, and when he ceased he hastened from the pulpit to speak with his hearer, but he was gone. Twenty years later, in a pleasant village in Ohio, a stranger accosted the Doctor and said: "Do you remember preaching to one person about twenty years ago?" "I do, indeed," replied the Doctor, "and have wanted to meet him ever since." "I am the man, and that sermon made a minister of me, and saved my soul. The fruits of that sermon are all over Ohio to-day." The influence of that sermon is paralleled by the influence of music in the case of the convict.

Some early musical experience has so fired the imagination of a child that his whole life course was formed from that minute. I know personally of an instance where a church service was held when a boy present was a mere babe. The influence of that service dominated his whole life, and he is now one of the most successful musicians of this country. Especially as a teacher and writer and an original thinker upon musical subjects does he command attention.

The musician who performs for others' pleasure accomplishes something far greater than merely helping to pass an hour pleasantly to his auditors.

Music is said to have a mission, and to those who have followed its influence with the closest thought and investigation, many instances will arise to their memories where it has proved a saving grace and an uplifting force in the world's advancement.

WISDOM OF MANY.

To hear superior music played in a superior way is an education.—*Thomas Tapper.*

Guide the thread of your thought as it works in the loom of time.—*Thomas Tapper.*

Simplicity, truth and nature are the great fundamental principles of the beautiful in all artistic creations.—*Gluck.*

To be an Art, music must be something more than a melodious and harmonious structure; it must possess an inner ideal meaning.

"Many persons criticize in order not to seem ignorant; they do not know that indulgence is a mark of the highest intelligence."

"We must keep pace with the present, and prepare for the future, for in our hands is entrusted the culture of present and future generations."

The composer's art makes sound into language of pure emotion. The painter's art uses color only as the accessory of emotion.—*H. R. Haweis.*

The habitual exercise and discipline of the emotions, as, for example, in music or acting, is not the ruin of, but the very condition of moral health.—*H. R. Haweis.*

The extent of a person's artistic qualification is commensurate with the delight he takes in the matter, and deserves to be cultivated so far as that delight continues unabated.

Good taste depends on two things—appreciation of the beautiful and perception of the ugly. With some, apprehension of the latter kind would seem almost absent!—*T. A. M.*

The gulf which lies between the first beginning and the place where the study of classical music should properly begin, can never be bridged over with easy and simple work.—*A. H.*

Never trust to a single hearing of a composition for a final decision upon its merits. Good music wears well, improving with each new performance, while the pleasure of trashy works is evanescent.

The real difference between men is energy. A strong will, a settled purpose, an invincible determination, can accomplish almost anything, and in this lies the distinction between great men and little men.

Through teachers who could not wait the right period for the study of classical compositions, many pupils have lost not only all love for pianoforte playing, but have also conceived wrong ideas concerning classical music.—*A. Hennes.*

If you ask the pupil, after his fruitless attempt, "Is the piece difficult?" then, to your surprise, he will answer, "No, it is easy." Behind such a reply lurks conceit, for he is imagining that nothing is too difficult for him to overcome.—*G. S. Ensel.*

Musical people do not read enough about music and musicians. There is a reason for this. Musical literature will enhance intelligent study, expand our ideas of noble art, and, above all, cultivate a correct taste, and at the same time dispel all narrowness and conceit there might exist.—*C. M. R. C.*

The science of music, as well as painting and drawing, contain often in later years fountains of genuine pleasure for those even who have but a limited knowledge of art. Therefore it should never be asserted that music exists exclusively for the talented; on the contrary, let every lover of music prosecute this study, but let it be in a practical manner.—*Köhler.*

Music and painting both appeal primarily to the senses, the one to the eye, the other to the ear. Hence arises a special difficulty: for who shall decide what is really true and beautiful, when this is, after all, only a question of taste? Let us ever bear in mind what Schumann says, when he insists on the necessity for a thorough knowledge of the form, in order to attain a clear comprehension of the spirit. So will our taste become refined and pure, our instinct true and unerring; enabling us to choose the good and reject unhesitatingly the false and meretricious.—*Prentice.*

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

ON THE DEVELOPMENT OF SPEED.

What would you do with a pupil who seemed unable to play anything faster than an Andante? She is about eleven years old, and has taken lessons for eight months. She seems to understand everything as far as she has gone, and is very careful to make no mistakes. Her fingers are as flexible as any child's, but no matter how well she may have learned a piece or exercise, even the scale of C, one octave, one hand, the fingers will act but just so fast. She is not a slow child about the house, but seems to think so slowly. I believe her mind must be doctored first. How shall it be done? W. S. B. M.

This question brings us face to face with one of the most important elements in Dr. Mason's new works, the manuscript of which I have had the privilege of examining during a visit I recently made to his house. The missing link in failure to develop speed is almost always more mental than muscular; or it is muscular depending upon certain mental misapprehensions. The first mental condition of attaining speed is a clear apprehension of the larger unities, upon which playing fast depends, for it is not possible nor desirable to play with great rapidity in the same kind of mental movement as we employ in the slow forms of exercise. This fact was brought out several years ago in Mason's *Technics*, and in that book he had also a graded study of rhythm, No. 275 (Mason's *Technics*), which had in it the whole principle. He was using that exercise daily in his teaching, and had been for some years then in 1876, when the *Technics* was written; but its importance as "the cap-stone of the corner" was not appreciated, and in fact has only lately come to full consciousness in its far-reaching relation to the remaining exercises of the metrical system. In the scales, arpeggios on the diminished chord, triad arpeggios, and broken chords, and in the octaves as well, in the new volumes, the exercise in graded rhythm stands immediately after the first beginning of the form. For example, after the pupil has played a few times through the arpeggio of the diminished chord in fours, one tone to a count, with the direct measure form (accent upon the first tone of the figure), he proceeds immediately to the graded exercise which begins with the fours, one tone to a unit, at the rate of about M. M. = 100. After going once through the four octaves at this rate, he goes once through in eighth notes, at the same movement (i. e. exactly twice as fast), then once through in sixteenths, and then twice through in thirty seconds. Here we have a doubling up of the rapidity of playing three times over, at the very beginning of the exercise. The simple form is first gone through at a slow rate, which leaves plenty of time for touch and consciousness of the musical figure. The second grade of movement still gives plenty of time for self-consciousness. The third takes about all the speed the pupil can get at first, and sometimes it is a week or more before the peculiar knack of the fast way can be got. But, after all, it is not a real difficulty, but rather a mere knack, involving a different way of grasping a musical form already realized as perfectly easy in the slow form, and of such a character as to be taken in with the least possible mental effort: The triad arpeggio he treats in the same manner precisely. The exact doubling up of the speed leads to a kind of quickness on the part of the pupil, having the very greatest influence upon his later progress. This is also applied to scales.

A pupil of the kind you describe will not become able to play with rapidity in the old way until after years of effort, if ever. The directions in the Köhler "Exercises in Velocity" are that they are to be taken slowly at first, and then the speed gradually increased until the proper degree is reached. By this method there were a few pupils who jumped at the proper method of speed and got it immediately—not by following out the directions of the teacher, but, in spite of them, going to a fast degree of speed—when other pupils would still for a long time be meandering through the slower movements, and stumbling more or less at that. The large grouping required in velocity playing can never be arrived at by a slow pupil in this way. The key to the situation is this form

by Mr. Mason. Try it. Take the metronome as an adviser concerning the rate of movement, and its steadiness.

Of course there are several lighter elements in the question of speed, such as a different method of carrying the hand. But experience shows that when once the concept of speed is grasped by the pupil, as it will be in this mathematical doubling up of tempo sooner than in any other way, the proper carriage of the hands will be found out intuitively. *The tonal concept is the most powerful aid to rapid progress in piano playing that can possibly be imagined.* Write this in letters of gold in your consciousness, and it will not be long before pupils will write it in similar letters in your pocketbook, as a consequence of their seeking your services with avidity, out of motives of economy and results for themselves.

SOME CAUSES OF FAILURE.

BY DRAPER R. FREILICH.

We hear now-a-days of many who have started on the thorny path of a musician's career, but who, after a while, have given up in disgust—reviling the world for its neglect of merit and lack of appreciation. We have all seen such, and how they, with the blessed consciousness that they have done all they could do, and have made no mistakes, wrap themselves up in a mantle of haughty reserve and dub the remainder of mankind as fools and dolts. Did they but scan carefully the elements of artistic success, they might find some weak points in their own armor. It might strike them that they had entered upon a life-work with insufficient preparation. They had, perhaps, no more than an indefinite idea of what was necessary, but with that and a little talent, and the praise of a few ignorant and injudicious friends, they thought to win success from the world.

Even allowing, however, a good preparation, a desire to do everything at once and an impatience of results, would operate seriously against their chances. The fight must be long and fierce, and he who is always looking for immediate results from his blows is very apt to be worsted. And again, success can be attained only by the concentration of the best efforts upon the subject striven for. Half-heartedness and moderate application will not do. Every sense and nerve must be strained to the utmost, ever on the alert to turn disadvantages into advantages, defeat into victory.

And this brings us to the basis of all—an ideal, and enthusiasm. There must be something to work for. If the object be paltry and easy of attainment, the best efforts are not called into action. We must aim high, our ideal must be a lofty one, and though discouragement often come, yet, fired with enthusiasm and self-sacrifice we can press on over all obstacles, toward the prize.

It has been a generally accepted idea that musicians had no use for, nor business with, general culture. Unhappily, in the past many prominent musicians have lent color to this narrow idea by their impenetrable stolidity on all subjects save one. But at the present time we see with joy the prospect that all artists and musicians must be cultivated men, with all that this implies.

We must not lose sight of one other great factor of failure—the striving after pecuniary rather than artistic results. No fever seizes upon the majority of men with more violence than that of money-getting. All other considerations go down before it. Reward for work performed is just, but what business has an artist with riches? True artistic life and conventional society do not run in the same groove. "No man can serve two masters." Above all, though success lies mainly through our own efforts, yet are we moved thereto, to a greater or less degree, by our companions. It behooves us to seek those whose lips have been touched with the sacred fire of truth, whose strivings are ever upward toward the realm of pure art.

"It is by teaching that we teach ourselves, by relating that we observe, by affirming that we examine, by showing that we look, by writing that we think, by pumping that we draw water into the well."—*Amiel's Journal.*

HINTS AND HELPS.

The most experienced teacher must be a constant learner.

It is known that an Adagio is much more difficult to perform than an Allegro.—*Hummel.*

Play with original feeling of the soul, and do not imitate like a trained parrot.—*Em. Bach.*

Practice till perfect; a study or piece half learned gives neither capability nor confidence.—*Theodore T. Crane.*

After the elementary habit of correct seeing has been established nothing improves the study so rapidly as the practice of memorizing.—*W. S. B. Mathews.*

Don't stumble or hesitate, even at a first reading. If you do you may be quite sure that you are practicing too fast. Take it at a slower tempo.—*T. C. Jeffers.*

Everything depends upon an accurate study, for without this we do not reach the author's ideas at all. This is the key to the whole matter. It is the strategic point of rapid progress.—*W. S. B. Mathews.*

It is by no means a difficult matter to inculcate correctly a new principle, but to uproot negligent and careless habits once formed is difficult indeed and as a rule absolutely impossible.—*J. C. Eschmann.*

It is the teacher's place to choose the pieces to be studied, and to decide how long they should be continued. On the whole it is safest to disregard the idle wishes and vain desires of the pupil.—*Presser.*

Many pupils practice much and industriously, and yet make no real progress, even when talent is not wanting. This has its root in a wide-spread evil, namely, the incorrect manner of practicing.—*From the German.*

Ask your teacher what to do, and try to follow him in everything. It is an absolute necessity to obey the teacher you learn from. You will learn nothing as long as you set yourself up as an authority against him.—*Lady Lindsay.*

Enthusiasm is one of the most powerful engines of success. When you do a thing, do it with a will, do it with your might, put your whole soul into it, stamp it with your own personality. Be active, be energetic, be enthusiastic and faithful, and you will accomplish your object. Nothing great was ever achieved without enthusiasm.

It is a mistake for young people to think that all classic music is dry and difficult. Some of the most melodious simple pieces ever composed are from the pens of old masters. They are not difficult to execute so far as mechanism is concerned, but as they are tone pictures they call for a great deal of artistic expression.—*Geo. T. Bulling.*

If you discover a backward or obtuse member of your class, be patient and assist them, not by answering their questions, but by giving the question in such a manner that they will be induced to "investigate comparisons, and thus acquire that all-important possession—the ability to think." Do this as the clever lawyer questions the witness from whom he desires favorable testimony.—*A. J. Goodrich.*

There are a few cardinal principles which must be strictly observed. A most important one, which applies to all branches of music study, is to practice very slowly. Many pupils make the mistake of thinking that by practicing hurriedly, and accelerating the tempo of their exercises, they are making rapid progress. Speed and clearness will come in due time through very slow, deliberate, and thorough practice.—*G. T. Bulling.*

If a person is not musical, pianoforte instruction after a certain point is only a waste of time. It may be said, "Suppose there is latent talent?" To this we reply that, as a general rule, musical talent develops early or not at all. It sometimes, though very seldom, happens that a musical organization exists with a naturally imperfect ear. In this case it may be worth while to cultivate the ear. But when the ear is bad, and there is no natural taste for music, we may conclude that the soil is sterile, and will not repay cultivation.—*H. E. Hawley.*

TOUCH AND PEDAL.

BY FRED. L. LAWRENCE.

We hear much these days about Touch. We hear of a "crisp" touch, a "sympathetic" touch, "emotional" touch, and so on, until we almost wonder if we really mean it all, and if it is really possible to so modify and vary the tone of the piano.

Let us look the matter over a little and see if we really know what we do mean. The action of the piano consists of three principal parts, the key, hammer, and damper. By means of the key we may produce either a loud or a soft tone, controlled by the force with which we strike the key. We may make the tone long or short, according to the time which we hold down the key, depending somewhat also on the sustaining quality of the piano. By striking with the finger held at some distance above the key we may produce with the tone, an accompanying slap caused by the contact of the finger with the key. What more can be done with a single key? The most accomplished virtuoso may strike a single note with all the skill that he possesses and the poorest amateur can, with a little care, so imitate him that it would be utterly impossible to perceive any difference. (?) But give the pianist the use of the pedal, and he can at once produce results that are far beyond the powers of that amateur to imitate.

He can release the key immediately after pressing it, press the pedal just after the damper touches the string, and the result will be a most delicate, evanescent tone that is impossible for a novice to imitate. By pressing the pedal, at the same instant as the key, and then allowing the damper to barely touch the string one or more times in rapid succession, the tone can be instantly reduced to a mere thread, and then sustained for some length of time, owing to the ensuing sympathetic vibration of the other strings. The very pressure of the foot on the pedal will broaden and intensify a tone more than seems possible to one who has never experimented in this way.

Evidently then, if not the most important factor in producing different qualities of tone, it is certainly a necessity to the pianist who wishes to produce and control these varying tone colors. We hear it said that "A touch which is perfect in its conditions must be sympathetic on the one hand and discriminative on the other;" and again, "Music is essentially emotional in its nature, hence an emotional touch is necessary for its adequate and proper expression on the pianoforte." Certainly this is so, and yet if we say to a pupil that such a passage should be played in an emotional manner, when he has not the genius to play it in that way without instruction, in what way will it benefit him, even if we play the passage over and over to him as an example? As well say to the beginner: "You may now play the scale of C with an emotional touch." As teachers, what we want, is a more complete analysis of the ways and means of producing these effects.

If we can say to a scholar: "You can procure this effect by striking such notes louder than the others, by breaking such and such chords, by using the pedal in such a manner," then he has something definite to work for; but if we only play it for him and tell him to imitate, he may go away with a fairly good idea of what is wanted, but the chances are all that he will forget the example and work in the wrong direction before the next lesson. He may, very truly, and probably will if he perseveres, master the difficulty after many weary hours of hard work, and yet too often he has mastered only that particular passage, and would be entirely at a loss should he attempt a different passage which required the same general treatment.

I would by no means depreciate the value of a correct example, but at the best, is he not trying to go "around the stream" instead of directly across?

Let us analyze then, in as dispassionate a manner as possible, the "emotional" touch. Of course in one way it is impossible to explain, or even to begin to explain in cold words, the thousand and one subtle lights and shades that go to make up a touch that is

truly expressive or emotional. As has been said: "The only way to explain a Sonata is to play it." Nevertheless perhaps we can give such hints, and start such a train of thought in the pupil's mind that he will be able to more surely and more directly work toward the much desired goal.

To begin with, a piece of music that requires what we usually understand by the word "expression" must of necessity be of a smooth and legato style. Anything, therefore, that is sudden or abrupt will not be in keeping with the character of the music.

For instance, in the case of a dotted eighth note followed by a sixteenth, care should be taken to avoid any incongruity that would arise from making the sixteenth too short. We must in some cases play it almost an eighth, in order to have it in keeping with the style of the piece. More than this in importance, however, is the smoothness and finish that arises from a perfect connection of tones, from the overlapping and blending of one harmony with another, and which cannot be produced by the fingers alone, but only with the help of the pedal. Who would attempt to produce that even rise and fall of harmony, that gradual but irresistible crescendo that we so often find in Schumann's music, without the pedal?

The familiar Nocturne of Chopin's in E flat, Op. 9 No. 2 always impresses me as if some one was telling a pathetic little story, which he was at first loth to relate. How easily this impression of reluctance can be emphasized by an instant's hesitation just before striking some of the principal harmonic notes in the first phrases. But all this must rest on the pedal, and the simple accompaniment in the left hand which it sustains. Carefully following and connecting the melody with the pedal, this Nocturne becomes a most valuable tone study.

How entirely useless it would be to try to play the second part of the G minor Nocturne without the pedal, and what a beautiful effect may be obtained in the closing measures (of this part) by taking the pedal just after each chord.

As an example of the use of the pedal in Bach's music, play through the fourth Prelude, first without and then with the pedal. What a flood of light it throws upon it. What life and vigor it gives it, while it by no means detracts from that dignity and solidity of style that is the first consideration in all Bach's music.

Even in staccato passages we often would be at a loss without our pedal. Take, for instance, Rabinstein's Staccato Etude in C. What a delicious flutter and rush of tones can we make by using the pedal,—how hard and cold without it?

It might be said that the pedal is to the pianist what the colors are to the artist. The painting may be perfect in conception and execution, but it is the coloring that gives it life. So the pianist needs the pedal to give his work warmth and depth.

If then, the pedal has so much to do with our piano music, is it not worth more attention and study than is given it by the majority of teachers? Even if it is, as some one has said, only a clumsy arrangement, let us make the best possible use of it as it is, while we wait and hope for something better.

GENIUS ON GENIUS.

An English writer has lately described Mendelssohn as the "last of the Titans," and an American scribe speaks, almost at the same moment, of the "innocent respectability of Mendelssohn's music." At this a lot of thoughtless people laugh, and want to know what is the good of criticism which flatly contradicts itself. They do not know, perhaps, that even the masters of music have differed just as much from each other and from the verdict of public opinion. Here are a few examples:—

Wagner upon Schumann: "He has a certain tendency towards greatness."

Schumann upon Wagner: "Wagner is, to tell the truth, no musician. His music is hollow, disagreeable and often amateurish."

Mendelssohn upon Wagner: "A talented dilettante." Beethoven upon Weber: "He never could attain more than the art of pleasing."

THE STACCATO HABIT, ITS CAUSE AND CURE.

BY PERLIE V. JERRY.

EVERY teacher of experience must have noticed how many pupils come to him who are utterly incapable of making a pure legato connection, but who play everything with a touch which Dr. William Mason aptly likens to the jolting of a wagon over a rough pavement.

The eradication of this vicious staccato and the building up in its place of a pure legato, is one of the most perplexing problems that the conscientious teacher has to solve. The foundation of this touch is laid in incompetent teaching at the beginning; the primary cause of it is weakness and want of mental control of the extensor muscles, together with insufficient ear training and lack of that concentrated mental effort upon which good playing depends.

Some two years ago the writer had a particularly trying pupil upon whose case he exhausted his brains as well as patience. Many forms of exercise, including some invented to meet the necessities of the case, were tried in the vain effort to break up a staccato that had from years of practice become second nature to the pupil. When about to give up the case as hopeless, it occurred to the writer to try what the Technicon could do. At the close of the season the pupil's piano practice was discontinued, and forty-five minutes' daily use of the Technicon substituted in place of it, a large proportion of that time being devoted to the development of the extensor muscles of the fingers. In the Fall, after three months of this practice, the pupil returned to the writer and was asked to play the first form of Mason's two-finger exercise; much to the writer's surprise, after a few attempts this was done with a fairly good connection of the tones, something that the pupil either could not or would not do before. The exercises that had been tried in vain three months previously, were now applied again and very little difficulty was experienced by the pupil in playing them correctly.

From this time on the progress in the formation of a perfect legato was both rapid and easy, and a mental concentration in the playing was noticed, to which the pupil had been a stranger before.

One of the most valuable features of this Technicon practice is the habit of mental concentration which it induces, and whenever there was noticed a tendency in the pupil to separate the mind from the fingers, she was made to go through the exercises with a metronome, flexing the hand or finger at the first tick of the instrument, extending it at the second, and so on counting in groups of four. Since his experience with this pupil, the writer has applied the same treatment to very many similar cases, and always with the most satisfactory results.

NATIONAL CHORUS FOR THE COLUMBIAN WORLD'S FAIR.

SILAS B. PRATT, of New York, presents a scheme, through the *North American Review* for May, for the organization of a National chorus of from five to ten thousand singers, to be supplied by each state furnishing an appropriate number. This grand chorus is to be supported by a large orchestra in a festival week, where music of the great musicians and original works by American composers will be performed. It is suggested that the first night be given to sacred music, such as oratorios, selections from Handel, Haydn, Bach, Beethoven, Mendelssohn, Schumann, etc. The second night, operatic music and compositions of a more secular order, and the third, songs of all nations; the fourth and fifth, original works by American composers, and a mixture of patriotic music by school children. It is suggested that each State be organized and the picked singers drilled with the music furnished by the central committee of Chicago, and an appropriation be made by the State, to defray transportation and other expenses made necessary. It is further suggested that these State delegations may be the nucleus of great choruses, and thus largely advance musical interests in this country. This scheme is endorsed by Theodore Thomas.

REFORMS IN HARMONY TEACHING.

BY JOHN COMFORT FILLMORE.

I HAVE BEEN, for years past, profoundly convinced, not only that improvements were needed on our prevalent methods of presenting the doctrine of harmony, but also that some of the traditional ideas with regard to harmony itself need to be radically reconstructed. First and foremost, I believe that the current treatment, and even the conception, of the "minor" chord needs to be revolutionized if it is ever to be a rational, scientific conception. Ever since Helmholtz published his Epoch-making work on "Tone-Sensations," if not, indeed, long before that, nobody has doubted that the "major" chord is the result of our natural, unconscious or sub-conscious perception of the complex nature of musical tone. Nobody hesitates to derive the "major" chord from the first six partial tones of the "klang," i. e., from the fundamental and its first five-overtones. For example, the chord of "C major" would be made up of C and its partials (overtones), thus:—

$$C - G - C' - E' - G'.$$

It is true that we do not, under ordinary circumstances, distinguish the component tones which make up this complex tone. But we know, as a scientific fact, that they are there; and we know, also, that the different qualities of tone (*timbre*, *Klangfarbe*), which we readily distinguish, are due to the relative prominence of certain overtones. So, while we cannot yet explain the process by which we discriminate qualities of tone which depend upon varying combinations of overtones, we are nevertheless forced to conclude that, in some way which we do not yet understand, we do perceive the complex nature of every musical tone. And this perception is the basis of our knowledge of, and of our satisfaction in, the "major" chord.

So far, it is pretty plain sailing. But when we try to account for the "minor" chord on the same principles, we get into trouble directly. The minor third does not belong to the overtone series; yet it is the characteristic interval of the "minor" chord. If we take into account the overtone series alone, we are inevitably forced to the conclusion that the "minor" chord is an imperfect concord, if, indeed, it be a concord at all. The "minor" third is a disturbing element—a discordant element, indeed, from the point of view of the overtone series.

Yet such a conclusion would be manifestly false. However, it may be accounted for, the universal sense of musicians is that the "minor" chord is a concord, and not a discord. And there are facts, which I intend to discuss at another time and place, which show conclusively that savage races recognize this chord as just as natural as the "major" chord. The supposed imperfection of it is not in the nature of the chord, nor of the human ear, but in our imperfect and even perverted theory of it.

But if the "minor" chord cannot be referred to the overtone series, how can it be logically and rationally accounted for on acoustical and mathematical principles? That is the question.

I answer: By referring it to the *undertone series*, the series which is the mathematical reciprocal of the overtone series. Let me exemplify. The overtone series is that series of tones which results from the *simple multiples* of the vibration-number of the original (fundamental) tone, thus:—

$$\begin{array}{ccccccc} C & G & C' & E' & G' & B' & C'' \\ 1 & 2 & 3 & 4 & 5 & 6 & 7 \end{array}$$

Here, the numbers underneath the letters indicate the ratios of the vibration-numbers of each tone represented by the letters to the fundamental and to each other. While the tone C vibrates once, the tone c vibrates twice, the tone g three times, and so on. The unity of the chord is clearly conditioned on the lower tone of the series, and the chord is plainly a chord of C.

But the combination, C—E^b—G, commonly called the chord of C minor, does not result from the overtones of C, but from the undertones of G, thus:—

$$\begin{array}{ccccccc} G' & G & C & G & E^b & C & \\ 1 & 2 & 3 & 4 & 5 & 6 & 7 \end{array}$$

The unity of the chord is not conditioned on C, but on G'. It is, therefore, not a chord of C, but a chord of G'. It is G with its *under-third* and *under-fifth*; just as

C—E—G is C with its *over-third* and *over-fifth*. It is based on an opposite acoustical and mathematical principle; it is an *underchord* of G, while the other is an *overchord* of C. If we name the chord, as we ought logically and rationally to do, from the tone on which its unity is conditioned, we shall name it from the *upper* (highest) tone, not from the lowest one, and we shall be obliged to discard the terms "major" and "minor," as no longer applicable. Both chords are made up of a *major third* and a *perfect fifth*; only one has a third and a fifth *up*, and the other a third and a fifth *down*. I can see no escape from this. And we may adopt a very simple sign for each, to distinguish them, thus: C⁺ ($\overset{+}{C}-E-G$) = C, over-chord, and G^o ($\underset{o}{C}-E^b-G$) = G, under-chord.

It has been objected to this idea (advanced in Germany by Prof. Arthur von Oettingen and Dr. Hugo Riemann) that we have no readily discernible acoustic phenomenon, corresponding to the overtone series, on which we can solidly base this theory. This is true enough, and the fact must have whatever weight belongs to it. But it does not follow that, because we cannot yet detect such a phenomenon, our sense of the consonance of the "minor" chord is not due to a sub-conscious perception of it. It is not so very long since we first began to appreciate the overtones; yet nobody denies their importance nowadays. It seems to me that when we have recognized the fact that the "minor" chord is a natural, consonant chord, and also the further fact that its unity becomes perfectly complete and satisfactory to the intellect when, and *only when*, it is referred to the undertone series, we have thrown the burden of proof on those who deny that this chord is thus properly accounted for. If there is any other way of accounting for the consonance and naturalness of the "minor" chord than by treating it as an "under" chord, some one ought to be able to show it. But if this has been done I am not aware of it.

It has been suggested to me that too much importance has been attached to the acoustic and mathematical aspects of the question; that the question of consonance or dissonance in a chord is primarily a psychological one. But, granting this in full, is it credible that our psychological perceptions are at variance with the acoustical and mathematical facts? And if the two classes of facts unquestionably agree in the case of the overtone consonance, is it not in the highest degree probable that they do not disagree in the case of the undertone consonance? When we find that the ear perceives as a consonance those overtones which blend into perfect unity in the sense of their fundamental or lowest tone, on which they depend; is it not irresistibly suggested that the "minor" consonance is conditioned on the undertone series, blending into perfect unity in the sense of the upper tone on which this series equally depends? It is true enough that we cannot yet explain all the acoustic elements of the case; but neither can we explain the psychological process, in the case of either the over-chord or the underchord.

It has been suggested to me, further, that the facts that savage tribes perceive the "minor" chord as a satisfactory consonance and that the "minor" conception of music (under-scale, Greek Doric) is older than the "major" proves nothing, because it may be explained on the view that the earliest conceptions were imperfect and that the later revolution which gave precedence to the "major" scale and "major" harmony was an advance in intelligence,—a gain in clearness of insight. But this view appears to me more plausible than sound. Such a view may account for the prevalence of the five-toned scale at first and its later completion to the full scales as exemplified in the under-scale (Greek Doric, or pure minor) and our present over-scale (major scale); but not for the cognition of the under-chord as a consonance. In the case of the scales there was evidently a true, though at first incomplete, percep-

tion of natural harmonic and melodic relations, and this perception has never been negated, but rather filled out and completed by the cognition of relations at first perceived only dimly or not at all. But the objection above cited would make the early cognition of the underchord (minor chord) as a consonance an *error* in perception!

Is this true? Will any musician seriously declare that the "minor" chord is not a consonance? Is it a dissonance? Surely an affirmation of this sort would be nothing more nor less than a direct contradiction of the experience of all musical perception, from the savages of numerous races to Beethoven and Wagner. But if the minor chord be a consonance, then the early cognition of it as such must be taken as a true perception of natural relations, completed later, as in the case of the scales, by the addition of other percepts. And it is very curious that the Greeks always thought their favorite scales, the Doric, *downward*, from E to E, the point of repose being on the lowest tone, with a descending leading-note (F to E); that the Arabs and Persians had an elaborate theory of music based on *multiples* instead of fractions of a string, giving the *under-tone* and not the *over-tone* series as the basis of their music system (see Hugo Riemann's "Studien zur Geschichte der Notenschrift," chap. III); and that our own Indian tribes of to-day think their five-toned scales *downward*, just as the Greeks did! All these facts and other similar ones point toward a natural, unconscious perception of the under-tone series, or perhaps it would be better to say, a natural perception of harmonic and melodic relations which fit into the under-tone series and are accounted for by it exactly as certain other harmonic and melodic relations which we perceive fit into and are accounted for by the over-tone series.

The argument may be briefly summed up thus:—

1. The "minor" chord is a natural concord, universally perceived as such alike by savage and avant races and in times widely separated. This cognition is common to ancient races, to modern savages and to the most cultivated musicians.
2. This perception must accord with some physical and mathematical facts which account for and explain the consonance of the chord as perfectly and satisfactorily as the phenomenon of overtones explains and accounts for the "major" chord. For it is incredible that tones which necessarily have at all times mathematical and acoustical relations to each other, should be in consonance, *i. e.*, should form a consonant combination, the mathematical and acoustical relations of which could not be rationally accounted for on intelligible acoustical and mathematical principles, satisfactory to the intellect. This must be true, whether we have yet succeeded in discovering those principles, or not.

3. These principles are not to be found in the phenomenon of overtones. The "minor" consonance is not a result of the overtone series; does not belong in it; is rather negated by it; forms a disturbing, dissonant element in that series. And since the overtone series is always present, in every single tone and in every combination of tones, the cognition of the "minor" chord as a consonance must exist, in spite of the presence of the overtones. Whatever phenomenon or principle accounts for the "minor" consonance must, for the time, *pre-empt* over the overtones. Our minds must, in some way, be able to disregard the overtones, *i. e.*, the "major" element, notwithstanding their presence and influence. When we think a single tone in the sense of a minor chord, it must be in spite of its overtones, which, we know we hear, and which invite us to think it in the sense of a "major" chord.

4. We can perfectly account for this experience on the hypothesis that we perceive, at all times, the undertone series of every tone, just as truly as we perceive the overtone series; that, whether we conceive a tone as belonging to an overchord or to an underchord, depends on the predominance of one or the other series over its opposite, just as the difference between the quality of tone of a clarinet and of a flute depends on the predominance of certain overtones in the one case or in the other. And, on no other known hypothesis, can we ac-

BY HENRI WIENIAWSKI.

BY CHAS. W. LONDON.

ANALYSIS.

This piece is Thematic in its principal parts. The predominating Motive or Germ is given in the first measure of the Introduction. The passage beginning at measure 20 is more Lyrical and song-like than Thematic, still, there is enough of the principal Motive to keep the relationship clearly manifest.

DESCRIPTION.

Imagine a large company of Polish peasants in the open air. After the games and feats of strength are over, excitement and anticipation run high, for the call rings out for the dance (see first four measures of the Introduction), and at measures 11 to 19 the mad whirl of the dance begins.

From measure 20 to 43 the lads and lasses have a part to themselves, where an expression of sentiment and rustic grace are given.

As the dance proceeds the excitement increases till the older people are constrained to take part, from measure 52 to 67, and the great multitude of dancers in their wooden clogs make the ground tremble with their heavy rhythmic steps.

At measure 68 to 91 the young people have it to themselves again and are enjoying a more "lovely" time than before.

From measures 44 to 51 and 92 to 99 the village Belle and the hero of the games dance alone, where they exhibit to the rustic lookers-on the graces of their national Dance, the Mazurka.

Standard authorities define the Mazurka as, "A lively Polish dance" of a sentimental character, in $\frac{3}{4}$ or $\frac{4}{4}$ time of a peculiar rhythmic construction. The Mazurka is remarkable for the variety and liberty allowed in its figures, and for the peculiar step necessary to its performance. Indeed, the whole dance partakes of the character of an improvisation, even the invention of a new step and figure being allowable. The *Tempo* is slower than that of the ordinary waltz, and its rhythm much more rugged. The waltz gives expression to the gayety of Parisian life, but the Mazurka gives expression to the fiery patriotic zeal of the Polish peasant.

LESSON.

This is a far more difficult piece than it looks, because of its many full chords in quick succession. It will demand a long continued *slow practice*, that the *hands* may learn the chords as well as the brain.

From measure 11 to 18, 19, give somewhat of an accent on the first, and a marked accent on the second beat of each measure. The following rule should be especially observed in all loud music: "Let the unaccented beats be soft." Bring out a full climax on the second beat of measure 14. The best effect in playing this is made by making the accent on the first beat with the help of snapped inward fingers and a force given from the wrist, while those on the second beat are best made from a heavy arm-force with a yielding or giving away at the wrist. Depend for a grand effect on heavy chords upon a powerful tone from the left hand, but not overpowering the right hand, however. Power should seldom if ever be carried to the extreme of over-harshness, and when the left hand gives its full quota of tone the effect is free from pounding and mere noise. The exact place for pressing and releasing the pedal is shown by the following mark; "[]"

When studying the piece for expression the performer should have four measures in mind at once and climax on the second beat of each third measure. The sections of two measures each need not be particularly separated. This is sufficiently provided for by the pedal marking. To think them as separated will tend to clearness, yet do not audibly divide the phrase. The runs in grace notes on the first beat of measure 11 must be as quickly played as if they were an arpeggiated chord, putting the greater power on the upper tone. The extended chords for the left hand, see measures 11, 40, 48, 52, etc., should be played with the "Wheel Touch," which is executed with a *high and loose wrist* and with the fingers in their natural unextended form, each desired key being struck as the hand quickly passes from

left to right or up the key-board; there is to be no sideways extending of the fingers to reach the keys. The name, wheel-touch, comes from the idea of a rimless wheel, the fingers represent the spokes, and the wrist the hub or axis. With this touch small hands can play a chord of four or five notes spread over two or three octaves, and do it without unduly spreading or extending the fingers sideways. For a clear and satisfactory effect this touch needs much slow special practice. See Schumann's Nocturne in F. (Nachtstücke Op. 23) with Annotation by W. S. B. Mathews. This edition will give valuable practice in acquiring this useful style of touch.

The Period from measures 20 to 35 is less brilliant than the preceding, and calls for diverse treatment which is fully indicated by the expression marks in the music pages. Attention is called to the half-accent marks, thus, "—", at measures, 21, 22, 23, 25, etc. This will also be found in other parts of the piece. The curved lines at measures, 33, 34, 41, etc., indicate melodic value to these inner notes.

From measure 36 to 43 the content is bright and playful. This period should be taken faster than the last. Give the accented chords of this passage with the finger staccato touch, grading the power with more or less help from the wrist. This will secure the desired brightness and sprightliness of effect.

From measures 44 to 51 the content calls for a delicate and sweet touch. The fingers should be elastic and used with but a very little resistance, especially loose, except at the climax in measure 47. The melody notes taken with the left hand should be played with a slipping inward of a loose finger that rebounds slightly from the key at the instant of contact. This will give a beautiful and bell-like tone. The runs of grace notes are to be very rapidly played. This with the necessary softness will require a caressing touch from a loose wrist, hand and fingers. *Feel* the keys down, do not strike them.

The period, measures 52 to 59, calls for a careful use of the pedal in order to bring out its brilliancy and give the staccato effect to the chords of the first beat; truly observe the instant of staccato silence, as indicated. This period is of a more brilliant content than the first, from measure 11 to 19. Amateurs should practice this and the next period at a very slow tempo, slow enough to play the chords correctly without hesitation, and not attempt it at its right concert tempo till the *hands* have learned it perfectly. The touch should be a combination of the arm and wrist, with the power and force from the arms with yielding wrists and a springy resistance in the fingers, which will give a bright brilliancy; slipping the fingers inward for the staccato chords the fingers clutch or snatch at the keys like the claws of an eagle at its prey, yet they are to slip off toward the palm when the full dip of the key is reached.

From measures 60 to 67 is the climax period of the piece. The accent on the second beat of each measure needs to be well marked. The use of the pedal is different in this period. Depend upon the left hand for help, for the desired power and largeness of tone. The expression is more broad, sweeping and majestic. Do not play with more than *mf* power until perfectly learned, for it would be a needless wear of the instrument.

From measures 68 to 97 it should be somewhat less brilliantly played, but the expression should be more sentimental than at the first appearance of the passage, measures 20 to 51.

The runs and chords of the last two measures demand the utmost brilliancy. In the last group of the chromatic, its last six notes, use your fullest finger power, but give no help from the arm, yet there can be a slight impulse of force from the wrist, especially on the end tone of the run, the high A, which must be well accented. Let the fingers be springy and elastic and listen for a full and ringing tone. Notice the half accents of this run; these keep up the rhythm. Give full arm force to the final chord, but with a breaking away of the wrists.

The phrasing is so uniform that it needs no marking out in the music pages by curved or other lines.

KUYAWIAK

2de MAZOURKA.

The Chevalier Antonia de Kontski, the celebrated Polish composer-pianist, says of this piece: "In Poland there is a province named Kuyawy, and the name of the Mazurkas danced by the peasants of this province is, Kuyawiak. This dance is written in $\frac{3}{4}$ or $\frac{3}{8}$ time, and the tempo is *Allegro vivace*. The accents are generally on the first and third counts of each measure.

Kuyawiak.



Sometimes the accent is upon the second count only, as follows:



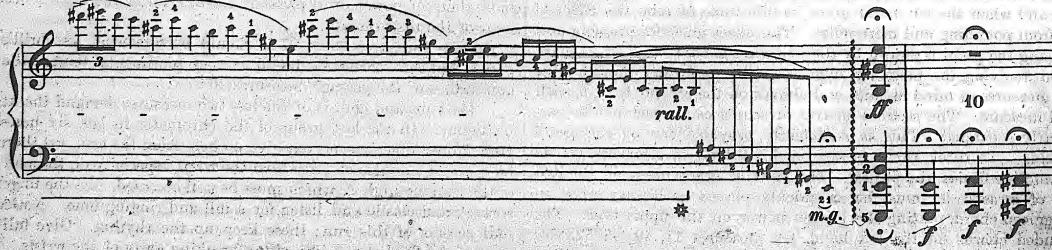
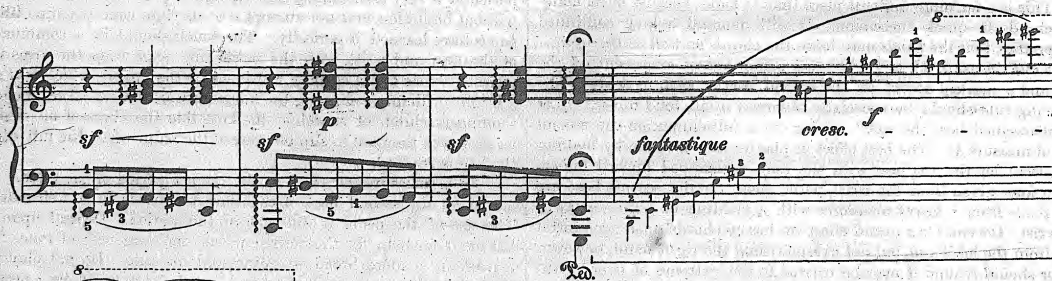
In this case the next two measures are played without accents, but the dancers resume the accents upon the first and third of each measure, marking them heavily with the heels of their shoes. No one but a Polish composer can write a Mazurka with correct accents.

With a Lesson by CHAS. W. LANDON.

HENRI WIENIAWSKI.

Capriccioso.

Introduction.



m.g. m.d.

11 15 18 20

M.M. ♩ = 88.

25 26

Capriccioso.

27 28 29 30

accl. rit. a tempo rubato

31 32 33 34

Tempo primo

A musical score for a piece titled "Tempo primo". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#). The tempo is marked "Tempo primo". The score includes various musical notations such as notes, rests, and dynamic markings. The piece is divided into measures, with some measures containing multiple notes and others containing rests. The score is presented in a single system.

40 *cresc.* *p* *pp* *m.g. m.d.* *m.g. m.d.* 45

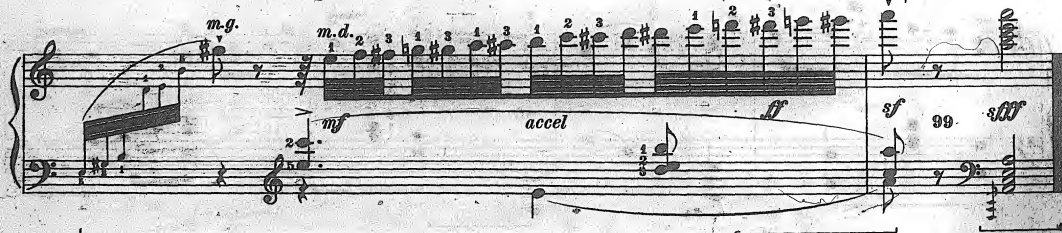
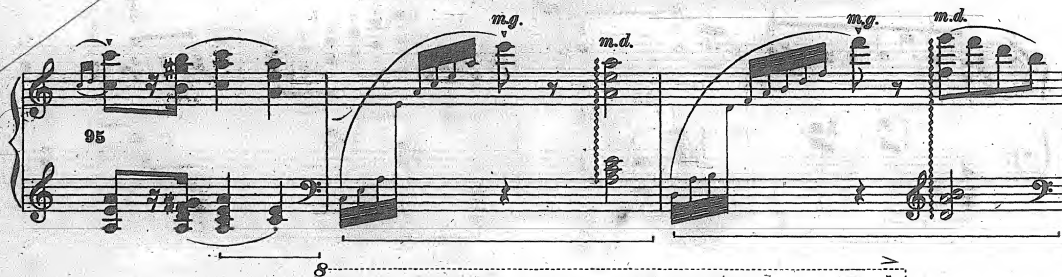
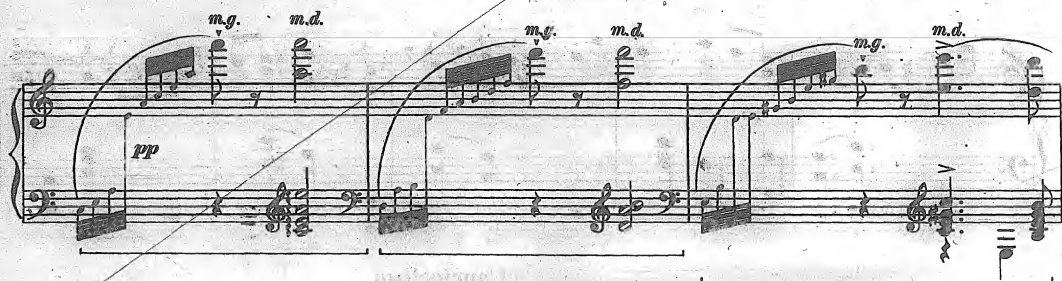
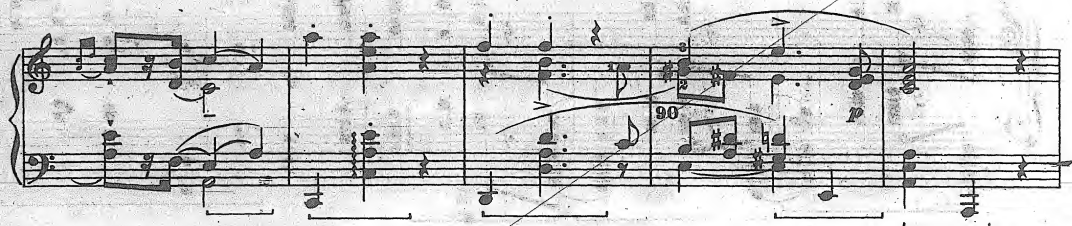
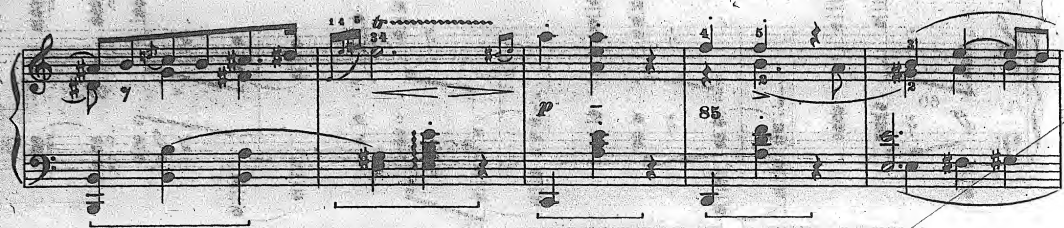
m.g. *m.d.* *m.g.* *m.d.* *m.g.* *m.d.*
rubato
 Der braune Mann

Con bravura. M.M. ♩ = 84/-88.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is on the left, and the voice part is on the right. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "m.g." (moderato) and the mood is "m.d." (moderato). The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, with a grand staff bracket on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody in the Treble staff and a bass line in the Bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *sf* (sforzando). There are also some handwritten annotations and a large number "55" in the left margin. The paper shows signs of age and wear.

This page contains five systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs). The first system starts with a tempo marking of 60. The second system includes dynamic markings of *ten.* and *mf*. The third system is marked with 70. The fourth system is marked with 75 and includes the tempo change **Capriccioso.** followed by *rit.* and *a tempo rubato*. The fifth system is marked with 80. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.



To PEARL and REBEKAH.

7

GAVOTTE: "THE TWO ROSES"

F. R. WEBB, Op. 58, No. 1

Moderato.

mf

cresc.

p

Copyright, 1891, by Theo. Presser.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is in G major and 2/4 time. The left hand provides a simple harmonic accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with a forte (f) dynamic. The score is presented in a single system with a grand staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, followed by a quarter rest. The second measure has a treble staff with a quarter note C5, a quarter note D5, and a quarter note E5, followed by a quarter rest. The bass staff has a quarter note C3, a quarter note D3, and a quarter note E3, followed by a quarter rest. The third measure has a treble staff with a quarter note F#5, a quarter note G5, and a quarter note A5, followed by a quarter rest. The bass staff has a quarter note F#3, a quarter note G3, and a quarter note A3, followed by a quarter rest. The fourth measure has a treble staff with a quarter note B5, a quarter note C6, and a quarter note D6, followed by a quarter rest. The bass staff has a quarter note B3, a quarter note C4, and a quarter note D4, followed by a quarter rest. The score ends with a double bar line.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The piece is marked "mp" (mezzo-piano). The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a simple bass line with some chords. The score is divided into measures by vertical bar lines. The handwriting is in ink on aged paper.

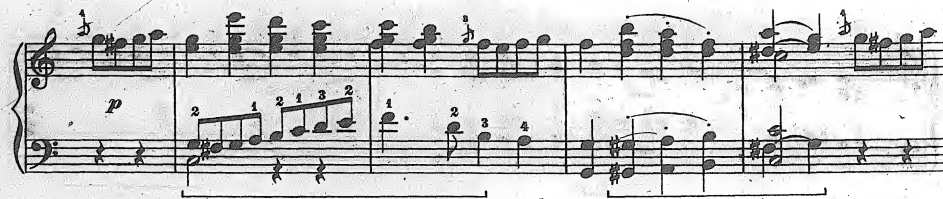
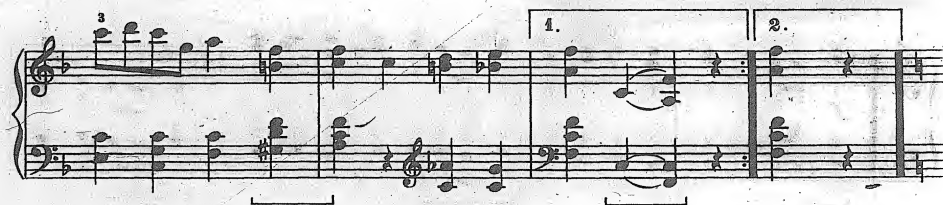
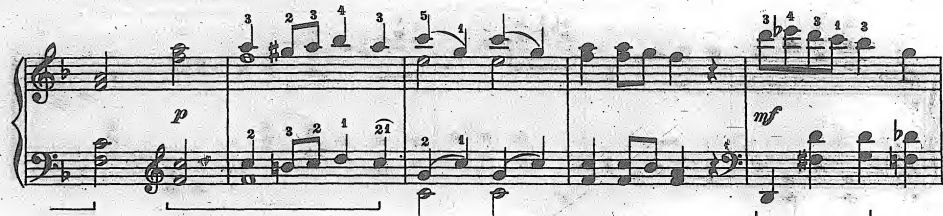
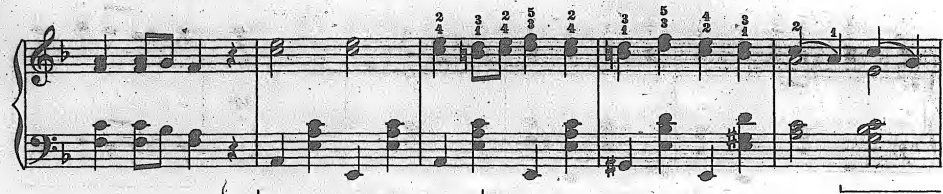
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a prominent triplet in the right hand at the beginning of the first measure. The melody is simple and catchy, with a clear refrain. The piano accompaniment provides a steady harmonic foundation.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piece includes various musical notations such as slurs, ties, and dynamic markings like 'cresc.' and 'p'. The score is written in ink on aged paper.

Gavotte: "The Two Roses."

Armonioso

A musical score for a piece titled "Gavotte: The Two Roses". The score is written for piano and consists of five systems of music. The first system begins with the tempo marking "Armonioso" and the dynamic marking "p sostenuto". The music is in 2/4 time and features a melody in the right hand and a supporting bass line in the left hand. The second system includes a "mp" (mezzo-piano) dynamic marking. The third system continues the melodic and harmonic development. The fourth system shows further melodic ornamentation with trills and grace notes. The fifth system concludes with a "p sostenuto" dynamic marking. The score is heavily annotated with fingerings (numbers 1-5) and includes various musical notations such as slurs, ties, and accidentals. The paper is aged and shows some staining.



First system of musical notation for piano. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff provides harmonic support with chords and single notes. Fingering numbers (1-5) are present above and below notes. The dynamic marking *p* is at the end of the system, followed by the tempo marking *tranquillo*.

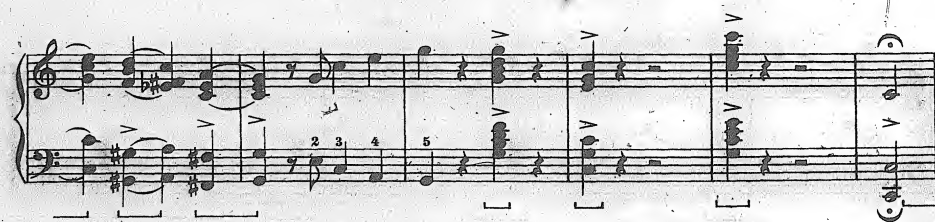
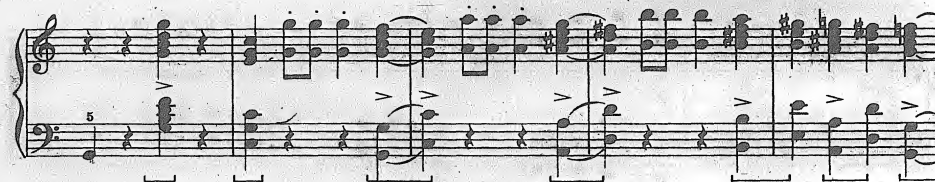
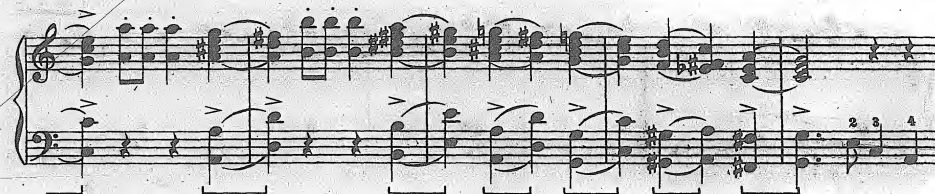
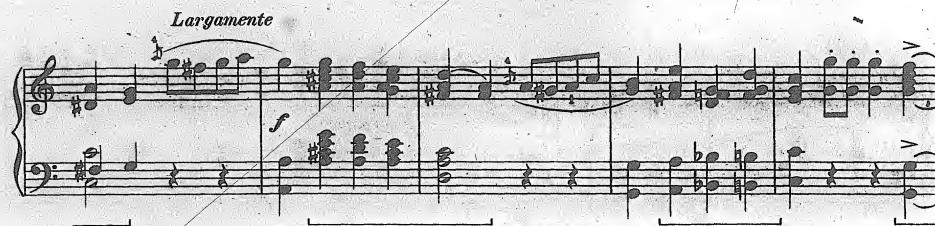
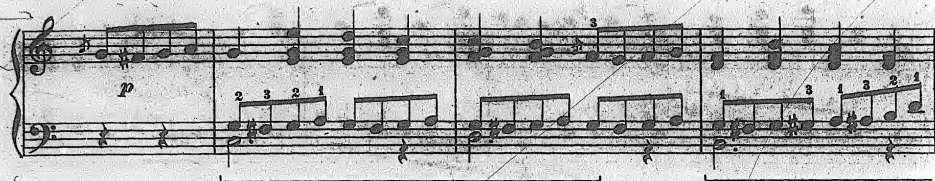
Second system of musical notation for piano. The treble staff features a melodic line with a fermata over a measure. The bass staff continues the harmonic accompaniment. The dynamic marking *f* is followed by the tempo marking *largamente*, and *p* appears at the end of the system.

Third system of musical notation for piano. The treble staff has a melodic line with a repeat sign. The bass staff provides a steady accompaniment. The system concludes with a double bar line.

Fourth system of musical notation for piano. The treble staff contains a melodic line with various ornaments and slurs. The bass staff continues the accompaniment. The system ends with a double bar line.

Fifth system of musical notation for piano. The treble staff has a melodic line with slurs. The bass staff provides a simple accompaniment. The system ends with a double bar line.

Gavotte: "The Two Roses?"



Gavotte: "The Two Roses"

MENUETTO.

PHILIPP SCHARWENKA.

Tempo de Minuet.

The musical score is written for piano and violin. It consists of five systems of staves. The first system begins with a piano (p) dynamic and a 'dolce' marking. The second system continues the melody. The third system features a 'cresc.' (crescendo) marking. The fourth system includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic. The fifth system concludes with a 'cresc.' marking and a 'p' dynamic. The score is in 3/4 time, key of D major, and consists of 78 measures.

p dolce.

sempre p

cresc.

mf

cresc.

f

dim.

f

THE MARCH OF FINGALL'S MEN.

15

Not too Quick, and very Rhythmical. $\text{♩} = 76$.

Hugo Reinhold, Op. 36. N^o 1.

21.

A) Be sure to prolong the long tones their full value.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *marcato* and *rinforzando*. Fingerings are indicated by numbers 1-5. A section labeled 'A)' is marked.

marcato

rinforzando

B) Arm touches.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *ff*. Fingerings are indicated by numbers 1-5.

ff

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *ff* and *p*. A section labeled 'IV' is marked.

IV

ff

p

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *f* and *marcato*. Fingerings are indicated by numbers 1-5.

f

marcato

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *rinforzando*. Fingerings are indicated by numbers 1-5.

rinforzando

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *ff*. Fingerings are indicated by numbers 1-5.

ff

count for the facts. I can see no reason, therefore, why we should hesitate to accept it as a good working hypothesis, although much remains to be explained as regards the process. Does anybody pretend to "explain" gravitation? Yet, does anybody hesitate to accept the theory of gravitation as a hypothesis, which accounts for all the facts to which it applies? Why, then, should we hesitate to accept the undertone series as accounting for the underchord, seeing that this chord fits into the undertone series exactly as the overchord fits into the overtone series?

6. While we have not yet been able to prove that the undertones are always present in our perceptions of tones, as Helmholtz proved that the overtones are, there are, nevertheless, facts which point in that direction. Under certain special conditions, the undertones have certainly been distinguished. They have been shown to be present when the strings of a piano were left free to vibrate sympathetically, i. e., whenever the damper pedal is pressed down long enough to give effect to the phenomenon of sympathetic vibration. And "resonant" tones always belong to the undertone series. So that we know that we do sometimes hear at least some of the undertones, whether we always do or not.

A PLAIN TALK TO GIRLS STUDYING MUSIC.

BY SUSAN ANDREWS RICE.

Not long ago, I received a letter from a young girl in whom I am much interested. In the course of the letter, telling me of plans for musical study during the year, she says, in words which are substantially these:—

"I saw a doctor not long ago. After talking to me half an hour about myself, he told me my nervousness was due to imperfect mental balance, and that all I could do, was to live as systematically as possible, and try and interest myself in something besides music."

This girl I have known, more or less intimately, for four years. She was a fellow-student of mine at one of our largest conservatories of music. Possessed of an extremely musical nature, enjoying music to the utmost limit, she determined to win laurels for herself as a pianist. To this end she practiced four hours a day, spent what other time she had in attending lectures, concerts, etc., besides her studies in theoretical lines.

During the time I knew her, she suffered from such intense nervous excitement that she could not play before any one, hardly at her lessons, in a creditable manner.

No amount of will power seemed to enable her to overcome it. She was a girl of good physique, looked strong, and received very little sympathy from her teachers. At the end of two years and a half, she left school, on the verge of nervous collapse.

Her health is by no means regained now, for the conditions of her life have not been under her control, and she has had to bear the friction as best she might.

This case is but one of many that come under my personal observation, some of them with more direful results.

It has seemed to me the fault lies in absorbing oneself in a highly stimulating study. No one believes more heartily than myself in the value of musical education. But so many girls with sensitive, nervous temperaments, start out with the idea, music is *all* to them. They care for nothing in the world so much as music, and some of them feel as if they would risk soul and body to gain the power of interpretation they so much desire. If not very carefully guarded at this point, the trouble begins. Teachers must realize their responsibility more than they do. Because a man is a fine performer, it does not follow that he can teach.

If the simple rules given to my friend, which I have quoted at the beginning of this article, were more often urged upon these young enthusiasts, much nervous shipwreck might be avoided. The life of a musical student is full of nervous wear and tear. Depths of despair are alternated by heights of enthusiastic zeal. Just here let me say for the benefit of those who never practice

less than five or six hours a day, that an eminent teacher once said in my hearing that *no one* ought to practice more than three hours a day. He added, "what you can not learn in three hours, you cannot learn in ten." I tell you, girls, three hours every day, practiced with all your force of mind and body, will leave you too tired to do any more good work. I wish I could impress on you the value of system in your work. Have regular hours for work, and keep to them. Don't be ashamed to lie down and rest an hour, or even half an hour, every day. If you are very nervous and tired, shut your eyes, and *force* yourself to be still. Be sure and spend some time, as much as you can, out-of-doors every day that it is not too stormy. I knew a girl who was not strong, who used to take long rides in the horse-cars, in spring and fall. Above all, get to bed early at night; sleep is the great blessing to the nervous girl.

I can tell you of a girl who was much improved in health by studying music judiciously. She was intense in her love for the study, and, had she been physically strong, would have rushed along in the same, headstrong way which has brought so many to sorrow.

She began the study of voice-culture at a conservatory. A wise physician warned her of the dangers of overwork, and she lived by rule, and practiced a little every day.

She gained so much in a year, that she was able to take up the study of the piano, practicing, on an average, three hours a day, in addition to vocal and theoretical work. Ah, in order to succeed, we must have health!

Most people now recognize the need of a broader, general culture for a musician. He must be able to talk intelligently on topics not connected with his profession. Conservatories are recognizing this fact, and students are given an opportunity to be educated roundly. But, with many the time of study is limited, and they feel all their energies must be devoted to their musical studies. To those, let me present the Chautauqua course of reading.

It requires but forty minutes a day and, this year, takes up a most interesting list of topics. It will be of much benefit to you to turn your thoughts in an entirely different channel for a time each day. Then interest yourself in scientific facts. How many students understand the phonograph? Try and cultivate an interest, if you do not feel one, in all that is best in literature and art. Study good pictures; make collections of engravings.

Most of all, interest yourself in the growing thought of the day—helpfulness—work for others. We are living in troublous times. There are many wrongs in the world; try to feel that all mankind are children of one Father, and do all in your power to right some of the wrongs.

The King's Daughters are doing a wonderful work in teaching women to be helpers. Some time, you will feel like giving all your musical knowledge for the power to do something for the suffering world. There is no joy like that of doing good.

WEeping SInews.

BY H. A. KEISO, JR.

The prevalence of weeping sinews among piano-players calls for attention from teachers. While the treatment lies within the domain of the physician's art, the teacher is often responsible for the cause. Inflammation of tendinous synovial sheaths is either acute or chronic. In the case of piano players, it is usually acute, and is caused by slight irritation long continued or by over-exertion of the tendon.

In Acute Tendo-synovitis, pain more or less severe is usually the first noticed symptom, such pain being limited to the region of the affected part and aggravated by movement of the tendon. The swelling soon appears along the course of the tendon, which is almost always one of the radio-carpal extensors in the forearm, or one of the finger extensors in the neighborhood of the wrist. Besides the pain and swelling there is a peculiar and characteristic crepitation or grating which may be felt and sometimes heard. Suppuration early takes place,

either limited or diffused. When diffused, it rapidly extends up the sheath and involves the connective-tissue planes of the forearm. The swelling is not necessarily the seat of the difficulty.

As the pus or liquid formed by suppuration extends along the sheath of the tendon, it oozes through the nearest opening or weakest spot of the sheath, thus forming an excrescence at that point.

Treatment.—As the inflammation causes the suppuration, the remedies must be directed to the curing the inflammation, and as this is usually caused by a strain or over-exertion of the tendon, any movement of the latter will only aggravate the inflammation; hence the inflammation in mild cases may be controlled by rest, this being best secured by immobilization of the part. Gentle stimulating applications are believed to be of service. The application of heat either by fomentations or poultices will often arrest inflammation if applied at the very beginning. Inflammation is sometimes checked by compression—an elastic bandage covering a larger surface than that of the affected part being used. The following prescription was recommended to me by a celebrated physician and surgeon as having a tendency to dry up the liquid and reduce the inflammation:—

| | |
|---------------------------|-----------|
| Tincture Opium, | 1 oz. |
| " Belladonna, | 1 oz. |
| " Aconite Root, | 1 oz. |
| Acid Carbolic, | 1 drachm. |
| Glycerine, | 4 oz. |

Mix. Apply to wrist.

Poison.

These means failing, incisions are sometimes made and iodine injected; but this process is not recommended by surgeons in general, as healing in this manner is likely to cause an adhesion of the tendon to the fibres of the sheath, thus limiting the movement of the tendon, while if the joints were affected ankylosis might result.

Every teacher should understand the cause of this disease, and teach in such a manner as to prevent its appearance, which can be very easily done by guarding against strain and developing and strengthening the extensor muscles of the wrist, also the extensors of the fingers. Cases where a weeping sinew results by straining the flexor muscles are very rare, and I have yet the first one to see. The susceptibility of the extensors to this disease is due to the fact that they are always weaker than the flexors; so my advice to all, especially pianists with weak wrists, is to strengthen the extensors of both wrist and fingers by judiciously selected gymnastic exercises.

SOHUMANN'S LETTERS TO A YOUNG MAN.

SCHUMANN gave some most excellent advice to a young man who thought of entering the music profession. He said:

"I cannot tell you how much it pains me to have to remind you of that passage in your letter when you tell me so openly and confidently about your circumstances. You consider the matter sufficiently important to write to me about it, and so it is. Have you the courage to face the long time which will have to elapse before you *possibly* see your way to a secure position? To bear the thousand deprivations and frequent humiliation without sacrificing your youth and your creative power? So I advise you to go on loving art, as you have always done, to keep yourself in practice, and produce things in your mind as much as possible, to follow the lines of our great examples and masters—above all, Bach, Mozart and Beethoven—and always give the present a kindly glance. But only after the severest self-examination must you adopt the career to which your heart inclines you, and if you do not feel strong enough to brave the toils and dangers, seek that safe ground which you can always adorn with the fruits of your own imagination and those of your favorite artists."

In a second letter we read: "Above all things persevere in composing mentally, not with the help of the instrument, and keep on turning and twisting the principal melodies about in your head until you can say to yourself: 'Now it will do.' To hit upon the right thing all in a moment, as it were, does not happen every day, and the sketch books of great composers, especially Beethoven, prove how long and laboriously they often worked on a simple melody, and kept on improving upon it."

SUCCESS.

BY CHAS. W. LONDON.

"The laborer is worthy of his hire." The teacher who does superior work is sure eventually, if not at first, of a large class of pupils, provided his charges for tuition are not too high, and the town chorus is sufficiently large, for superior work is sure to make itself known. No true teacher works solely and only for money. Life neither can one serve the Muses and Mammon in the religious life, neither can one serve the Muses and Mammon in the teacher's life. The eye must be single and the endeavor concentrated upon the best artistic results. But the good gardener does not leave his plants to be choked by weeds, and get along as best they can without help. He uses all legitimate means in his power to make them fruitful, and bends all his energies to that end.

A teacher owes it as a duty to self, that the public become acquainted with, and have a chance to judge of the artistic value of the work he or she can do, and have the privilege of gauging the amount of musical knowledge the teacher may possess. There are legitimate means of bringing to the notice of the public one's best efforts. The writer recently received the following letter:—

Dear Teacher.—After graduating I took a rest of two or three months, and then began to put myself in good practice and study up some of the subjects you had suggested. About the Christmas holidays, I heard of an opening in a Western town. Upon due consideration I accepted the position and found it a pleasant, thrifty place, although not particularly musical. But like many another Western town, it desires the best it can get. Therefore, I concluded to try and get up a class of music pupils. However at this writing (May 20th), I cannot say that I have succeeded as well as I had hoped. I have, however, a few good pupils and the promise of others. I have been teaching a class in vocal music, and have just given a concert with them and some amateur solo help I found here. What would you advise me to do? Shall I give up, and try some other larger place, seek a seminary position, or remain here awaiting the slow growth of a class?

From your dutiful pupil, S.—

MISS S:—

My Dear Friend and Pupil:—I was much pleased to hear from you, but could have wished you greater success in your undertaking. But there is a right and a wrong way of achieving success as a private teacher. Correct methods will bring a class in a comparatively short time, while other methods, although legitimate in themselves, make a paying business a matter of very slow growth. People will not employ any music-teacher until they know more or less about her. Hence the necessity of becoming known both musically and socially. A young teacher in your position must always have some of her best pieces well in practice that she may be able to play upon short notification at any local entertainment to which she may be invited to take part. In private playing she should have a variety of pieces, some of the classical, some of the standard, and some of the more popular kind, that she may please all manner of tastes, but you will need to use tact and good judgment as to what you play for people. If you have musical acquaintances enough, and have a few good players among your pupils, give a public concert for some worthy cause, and invite as much of the local amateur talent to take part as you can find place for upon your programme. Each singer and player has a circle of friends, and that all helps toward a good audience. The concert gives people a chance to find out what you can do both as a performer and teacher. You should take the trouble to become acquainted with as many musical amateurs as possible. Organize them into a musical society where a regular course can be taken up, as was described in the *ETUDE* of September and October, 1890. The leaders of musical matters in every community are the intelligent amateurs, and a great point is gained when they become your friends. The concert, and especially the organized musical society, gives them an opportunity of becoming acquainted with your capabilities, and being pleased, the natural consequence is they recommend you as a teacher among their friends.

It is not customary for the professions to advertise

any farther than having a card in the local newspaper; but the papers in the town you have chosen, as in all small places, give much space to personals, and this is the first column the subscribers turn to on receiving their copy. If you are a subscriber and have a professional card, the editors will be pleased to insert items about yourself and any musical matters you may become interested in. The latter is of far more benefit than a card would be. The card is the entering wedge. You can find some musical friend to write those items for you (if you are too modest to do it yourself). For instance: You have given a successful concert; you had a chorus of your own training; some of your pupils took very creditable parts; part of the programme was filled with the most popular home talent. When you have decided upon the plan for your concert, a simple announcement could be made of it, and from week to week, as you decide upon different persons taking parts and what they were to do, these would make very pleasant items for the personals. Two or three reports of progress, the naming of specialties on the programme, and what might be expected in general, would make excellent items in which your own name would appear. Complimentary tickets enclosed in a nicely written note to the editors, with a cordial request that they be present, would undoubtedly ensure you a good report of the concert. But it may be advisable to have a friend write the critique, you giving him points on which you wish to call special attention. This is of great value, especially in the outlying districts, for every country home now has its musical instrument, and sends its children to town for lessons, and where they go to so much trouble and expense they will employ the superior teacher. This being the case, you should keep your pupils to work on lines that other teachers have neglected. People like to think their children are enjoying exceptional advantages under superior instruction. Therefore make an extensive use of the newer and best ways of teaching that I know you to be capable of doing; and you will find much in the *ETUDE* on this line. Your work in the musical society, above spoken of, will make good items. Publish not only what you are doing yourself, but what the members of the society are doing. People will soon know you are the moving musical mind of their town, and your name soon becomes associated with the best musical affairs of the place. It will be an excellent plan for your own development, the good of musical art, and will give pleasure to your friends if you will write short musical articles and sketches for your local paper, and also send some articles to the leading musical journals. It will lead you into habits of clear thinking, of critically observing your own methods, and it will impose upon you the necessity of clearly working out your own ideas, all of which will tend to superior work in teaching, as well as make you favorably known among the musical public. Thomas Tapper's book, "Chats with Music Students," gives valuable advice and plans of work in this line. Whenever there is anything going on for the benefit of local charities, or the churches, you would be the first to receive an invitation to take part, and possibly become the musical leader. This will bring you into kindly relations with a great many pupils.

If in any way you can train a class of children, especially those of the families in good social standing—for they are the people who are most interested in superior musical instruction—this will greatly enlarge your acquaintance and eventually your work. When you can interest children you have interested their parents. In any community of city or country, an entertainment that brings forward a number of children is always sure to have a large and well-pleased audience; all of which results in broadening your sphere of activity, for in a great many instances it is the children who decide from whom they shall take lessons, and to have a pleasant acquaintance with the children of the town is to lay the foundation of future success.

Perhaps there is one feature in your case that you have not duly considered. Nearly every one who cared to take music lessons was already doing so when you arrived at your field of labor, and they could not break off at once for a change of teachers. Terms must be

finished; and when it is near the end of the school year they are not likely to begin with a new teacher until the opening of the next school year. Further, there is very little teaching done during the summer vacation. This may account, and undoubtedly does in a measure, for what you deem your want of success.

As above said, the outlying districts and adjoining communities increase largely the number of pupils, and until you become well established, it is an excellent plan to form classes at outside places that are easy of access. When your time is more fully occupied at home, some of these classes can be discontinued, and the majority of your pupils will then come to your town studio for lessons. All this hastens the time when the people shall become acquainted with the quality of your work and know you personally.

In many towns there is a class of amateur teachers who canvas for pupils, and beseech their friends to employ them, when their children take lessons. Of course, as a self-respecting young woman, you will not stoop to this, for it is beneath the dignity of a teacher who has so much superior ability, and who is so well qualified to stand the test of rivalry and competition as you are. You will remember that your teacher used to tell you if you were to be a music teacher, you must be so thoroughly prepared as to compete with the best, and that your teaching and playing must show itself so much superior to that of the average teacher, that you could command the patronage of the discriminating musical people of the place in which you locate. Knowing you come fully up to these requirements, it is only a matter of time when you will have as many pupils as you care to teach. In all probability you will get a class quicker by staying where you are, than by trying another place. Let the musical people know what you can do, and give them an opportunity to become acquainted with you socially as well as professionally, and you can trust to the good sense of our American public for a successful future as a music teacher.

On no account go about with a long face, because of the slowness in the increase of your class. Never talk of leaving the town if pupils do not come to you in larger numbers, for this would surely prevent them from taking lessons of you. Keep your plans and designs to yourself. If possible, as you are a young woman, board with one of the best families in town, for this will give you a social standing that is second only to your musical ability. Every community has its gossips; make friends with the most respectable of them as soon as possible, and give them "in strict confidence" the telling points of your musical and educational career, giving them permission to tell this to one or two of their friends.

In this confidential talk you can incidentally mention the concerts in which you were so cordially received, and the much fine music you have heard, from whom and where you have studied music, at what age you began, how much you practiced, and especially explain your superior preparation for the work of teaching.

In the selection and making of friends, do not neglect the editors of the local newspapers, and their families. In a conversation with them you can find out upon whom of the amateur musicians they pin their faith. Win over to your cause that amateur at once, then "Trust in God and keep your powder dry," and remember "all things come to him who waits."

THOROUGH PREPARATION.

PREPARE yourself therefore thoroughly for your life's work as a teacher. Do not expect wealth and honor and ease, but look out for hard work, for many trials and sore disappointments. Unless you are qualified for your work and love it thoroughly, you are sure to become weary of it. You must expect close competition, for there are many laborers in Apollo's vineyard, and among them you will meet those who would snatch the last bite of bread from you; you must meet men in your life's career who criticize your work severely and often unkindly as they labor by the side of you. Be not dismayed however at this, but go ahead and do your duty, do good work, be diligent and energetic, and the public will see your work and commend you for it.—*Musical World.*

Questions and Answers.

F. L.—First, you ask, Why not train the beginner in the pressure tone?

My answer is emphatically like that of echo, "Why not?"

The statement as to your own custom of training pupils to rest the finger tips lightly upon the digitals (an excellent name, by the way, for the misnomer keys, corresponding strictly to pedals in the organ and meaning the word "key" from its ambiguity,) and then pressing down the required finger, is exactly what I should approve of; but one caution is very necessary.

Whenever I am asked about technique—if such and such an act is good—I always say yes.

There is scarcely anything you can do with the joints of the fingers, with the hand, or with the arm, which is not, at some time and in some connection, both allowable and necessary in piano playing; therefore I would caution you that the hand of a beginner must be primarily trained to individualize the fingers and the muscles.

Just as Edison has had great trouble in dividing the electric current, so do we piano teachers find an infinite deal of trouble in sensitizing and rendering conscious the separate fingers, so that one finger can act and the rest not twist or writhe in sympathy.

A perfect pianist should be able to work any finger with any required degree of speed or power, without the least tremor of sympathy of the other fingers, if necessary.

The pressure tone will not adequately teach the individualism of fingers, hence it is necessary to combine it with a great variety of finger actions, in which lifting is the important thing.

And just here I agree with Mr. Sherwood, in believing strongly in the Technicon as a gymnastic preparation for piano playing, especially training the extremely weak muscles of the upper side of the arm in the lifting motion. The weakness of Technicon practice I think to be this: that while it prepares the muscles, it does not train them in the special acts required for executing groups of tones upon the keyboard.

But this is amply met by another mechanical appliance, which I also use in my studio and approve of very heartily, namely, the Virgil Practice Clavier.

These two—the Technicon and Clavier—flanking the piano, make a completely-equipped array of implements in a pianist's studio.

As to the practice of leading pianists, I cannot answer with categorical positiveness, but my impression is that the leading pianists differ among each other as to these technical points.

J. S. Y. C.

2. You ask about using the second or third finger in arpeggios, and plead for naturalness and ease.

Here again you are right, and here again I shall have to say, every possible way for fingering the arpeggios is at some time or other good. For example, Von Bülow tells us to finger the A flat arpeggio in the 1st movement of Beethoven's Opus 110 with the thumb and fifth finger on the black keys, and the second finger on the white; again, in the same movement, the 1st inversion of the E major chord, with the thumb and fifth finger on the G sharp, while the B and F are struck by the second and fourth fingers.

Now, at first look, this is the incarnation of awkwardness, but after you try a few movements you find that the tones are so grouped that this makes a very convenient and smooth mode of fingering.

As to the use of the third and fourth fingers, I suppose you mean in the fundamental form of triad in the left hand, for that is the only place where there would be any question about it.

As to the idea advanced by Alois Vitez, that of fingering all triads in the position and with the finger selection required by the six-four position, this, I think, at times, very good; but it all depends upon the pitch on which the arpeggio is written by the composer.

The prolific mother of misapprehension, eccentricities, and absurdities in piano playing is the assumption

that there is one universal, infallible, patent, back-action, automatic, duplex, self-repeating, indefeasible method.

There are great artists under all possible systems of teaching, just as there are magnificent trees in every possible climate.

J. S. Y. C.

LETTERS TO PUPILS.

BY JOHN S. VAN OLIVE.

1. To N. M. W.—You ask for a book containing biographies of modern composers.

By that I suppose you mean very recent living composers, for instance Scharwenka, Moskowski, and others *et id omne genus*.

There are many sources of biographical information, but my impression is that no one thesaurus of ample information in just this field can be found.

There are sketches of such men scattered widely, through all the musical journals, and especially just at the time of their death, and I recommend you to consult the files of any of our long established and reputable journals.

There is a book recently issued by W. S. B. Mathews, which is one of the very best things in the world on the history of music, presenting the subject on a scale of relative importance and with due perspective, and with that vivacity of style and freshness of manner which characterize everything from the pen of Mr. Mathews.

As to the "Manna of Music," of W. M. Derthick, and his cards of musical authors, they also both contain a very large amount of the most important information. But the plan of the new edition of the manna has been a good deal modified by important improvements.

2. Are notes to be played portamento when marked with a curve and a dot?

Yes, certainly, provided you know what portamento is, and provided you take a solemn oath never again to use that unutterably absurd nomenclature.

In Von Bülow's excellent comment on the Rondo Capriccioso, of Mendelssohn, I find that he condemns with the greatest severity the use of this term, and it ought to be stamped out, for it is sheer nonsense.

Portamento is a term derived from the violin and the voice. Strictly speaking, it belongs to the voice, for it means that peculiar gliding, or use of intermediate intervals not recognized in the theory of music, which is perfectly natural and easy for the voice.

On the violin portamento can be done in the same way exactly, but the marking (the curve and dot) means something different on the violin, that is to say, it means a push or a pull intercepted by constant hesitation. That is what is known technically as the *up* or *down* bow-staccato. But on the piano it has a meaning still different from this.

Portamento in the strict sense of the word, though easy for all bowed instruments of the violin family, is utterly impossible on any other instrument. Let us take the advice of Kullak and say "non-legato," or still better, adopt the term from the violin nomenclature, and call it "detache," which does not mean quite the same, but comes nearer to it than anything else.

To explain what the curved and dotted phrasing means, it is in effect this: give every note three-fourths of its face value, but let the last fourth of its face value be a rest. That is, to use the language of the banker, discount every note at 75 per cent. of its face value.

3. You ask in what form are scales taught in reference to similar and contrary motion, thirds, sixes, etc.

My answer is, in all forms. Of course use some common sense and tact in applying them to the particular case. But the scales are, to us musicians, an illustration of the Lord's maxim, "The poor ye have always with you." I insist on all the whole twenty-four scales being equally familiar to the pupil's mind and fingers. Teach all the best forms of fingering; do not hold rigidly to any one, for they all come in good play at some time, and cook them up, with all the variety that your ingenuity or your library will suggest.

4. You ask, when should the wrist and the forearm movement be used.

This question is quite difficult to answer. It will be necessary to study it with every piece, but a good general rule is this. When you wish the octaves, chords, or double notes to be light and fast, use the hand from the wrist; if you wish them to be slower and more impressively powerful, then use the arm from the elbow.

To P. Q. R.—You ask, When should I begin to learn scales, and how long should they be continued?

My answer is this: If your pupil begins at the age of ten, calculating in round numbers and roughly, on the rule of the Psalmist, that life lasts for threescore years and ten, I should say the pupil should continue the scales for sixty years; but if by reason of strength life should be fourscore, then for seventy years.

My own custom has become more and more, as my years of experience accumulate, to bring the study of scales into the foreground of the student's mind and impart them very early in the course. I always teach the major scale and the minor harmonic together, or in alternate lessons, and the minor melodic soon afterwards.

In fact, I see no logical reason why the scale of C should be any clearer to the mind than that of B flat minor, or why it should be any harder to think in six sharps or six flats, major or minor, than to think in the good old familiar G and D.

I also teach the scales by what I call a formula of pitch-distance, something which I cannot very easily explain in the space allotted to me here.

No; a school girl will never get beyond the use of scales, but it is very easy to tire her out with them, so that she will hate them and so that they will not do her any good. Here the teacher must use the greatest possible patience and caution, tact and persistence. A small amount of scale study should be constantly required as a practice and at recitation, but all possible ingenuity should be applied to diversifying and, so to say, poetizing scales.

Your question as to the study of thorough-bass preceding the study of harmony, a little puzzles me.

I suppose you mean by thorough bass, figured bass; by harmony, the structure and connection of chords?

Then again you would call counterpoint and form different studies?

"So they all are. But why not group them all under the one head of "Theory of Music"; or, still better, "The Grammar of Music"?"

Studying theory and composition are really two different things.

Everybody should know theory if possible, from the very first lesson on to the highest structural laws of counterpoint and fugue. Whereas, except as an exercise for mentality and to train us to unravel the great works of genius, I do not think that composition should be greatly recommended; for the productions of our musical brain, unless they have the mysterious fire, the quicksilver blood of God-given genius, in them, will be lay figures or hideous waxwork, however hard may be the toil with which we produce them.

The study of analysis, however, is something different from this, and should be absolutely required of every pupil.

Even if a girl proposes to study only six months, I should require her to learn something about the fundamental laws of harmony.

MONS. AUGUSTE PERROT has been engaged by Mr. Combs to take charge of the Solfeggio Classes at the Broad Street Conservatory of Music, Philadelphia. M. Perrot has been teaching in the National Conservatory in New York, is a graduate of the Paris Conservatory, and was a well-known operatic leader in Paris. He is said to be the only exponent of the celebrated Wilhem system in America. Mr. Combs has also added Mr. John W. Pommer, Jr., the well-known organist, who was a pupil of Joseph Rheinberger, August Haack, Alex. Glimant, Dr. Hans Bischoff, Albert Becker, Heinrich Erlich and Wm. Stevenson Hoyte, all of whom testify in the highest terms of his ability as a teacher, virtuoso and composer. Negotiations are also pending for the addition of several other celebrities to the faculty for the coming season.

The Teachers' Forum.

[Teachers are invited to send THE ETUDE short letters on subjects of general interest to the profession, such as studio experiences, ways of working and practical ideas, but no controversial letters will be accepted.]

HOW TO MEMORIZE.

The late Carl Merz in his valuable and highly interesting collection of lectures and essays, published in book form, under the title, "Music and Culture," by the publisher of this Magazine, has given, under the heading, "Memory," some valuable information regarding this wonderful faculty.

It is only my intention to give here a few hints on how to memorize a piece of music, in hopes that it may benefit some, as I consider it a sure way of memorizing.

How often do we hear persons endowed with good musical talent, keen musical sensitiveness in regard to pitch, proficient performers on a chosen instrument and well educated in all pertaining to the Divine Art, who complain that they cannot rely on their memory in the performance of a composition without the notes.

True, the importance attached to the fear of playing from memory in public a dozen or more pieces, is over estimated, but it is nevertheless a very important factor, and one which every striving music student should cultivate, whether he or she makes practical use of it or not, as it improves the memory, and develops the faculty of concentration.

Now to a few hints in regard to its cultivation:

Do not simply play your piece over and over again until you have acquired a so-called hand and finger memory which cannot be relied upon, but study your piece thoroughly with the notes, phrase after phrase, before you begin to memorize.

Be careful to take correct fingering, analyze the harmonies, watch the proper shading, in fact, master the piece before you attempt to memorize it. Then I would advise you to name the notes of the melody from beginning to end, at the same time try and think of the harmonies and fingering. Go over the whole piece mentally without touching your instrument or referring to your music, unless you are absolutely at a loss how it should progress.

Of course, in order to do this, you must be alone, with no outward influence to disturb the train of your thought and fixedness of your purpose.

Your mind must be so wrapped in your music that you hear it mentally, and that you actually seem to see the notes before your mental vision.

With a little practice you will know it so well that you could write it down, if the composition is not too long and pretentious.

Now you may resort to your instrument.

The hands are but the slaves of the brain, and must obey its sovereign authority.

The thinking powers are wonderfully strengthened by this kind of practice, and the memory will constantly improve.

LES DEHMLER.

ANOTHER WAY OF FINGERING SCALES.

For more than thirty years I have used in my teaching a rule for this purpose which is my own deduction. There are but few slight deviations from the rule; here it is for the fingering of the scales, except the chromatic.

I. SCALES BEGINNING ON A WHITE KEY.—Place both hands five octaves apart, the little fingers on the outer keys; play in contrary motion two octaves; mark the keys on which the thumbs fall and cross the middle (3d) fingers, this will bring the thumbs on the key-note; finger the second octave like the first.

Exceptions:—For the F scales in the right hand and the B scales in the left hand. Begin with fourth finger instead of little finger, and cross fourth finger over the thumb.

II. SCALES BEGINNING ON A BLACK KEY.—Place the index (2d) fingers of both hands on the same black keys, or an octave apart, in the centre of the keyboard; play in contrary motion two octaves with each hand, crossing

the thumb under, on the first white key which follows a black key and use the same fingers in returning.

Exceptions:—A. For the right hand. In the melodic forms of the F sharp and C sharp minor scales, the index finger would fall on the last upper key; but use the middle (3d) finger instead, so as to bring the thumb in returning on D in F sharp scale, and on A in C sharp scale.

B. For the left hand:—In the harmonic forms of B flat and E flat minor scales descending, the thumb should be crossed under on the same keys as in the descending melodic forms, i. e. F in B flat scale and C flat in E flat scale, and not on A and D respectively, as the rule would require.

A good way to secure, in a short time, correct scale fingering from a pupil, is to require him to write out on cardboards, the crossings for a given scale; then to practice that scale, at first with one hand for two, three and four octaves in the same direction, then with both hands, until the scale can be played at least four times without fault or hitch.

Here are two sample cards for scale practice:

SCALE OF A MAJOR:—

Ascending. R. H.: Cross thumb under on D and A. L. H.: Cross 3d finger on F sharp; fourth on B.

Descending. R. H.: Cross 3d finger on C sharp; 4th on G sharp.

L. H.: Cross thumb under on E and A.

SCALE OF G MINOR.

Ascending. R. H.: Cross thumb under on C and G.

L. H.: Cross 3d finger on E flat or F; fourth on A.

Descending. R. H.: Cross 3d finger on B flat; 4th on F sharp or F.

L. H.: Cross thumb under on D and G.

ERNST HELD.

HALF-HOUR LESSONS FOR SCHOOL GIRLS.

I am interested in the subject of half-hour lessons, as I give only this amount of time almost exclusively. I have given lessons in schools, conservatories, and to private pupils, and find the half-hour more satisfactory than any other. This refers to the majority of piano students, viz.: school-girls from eight to sixteen. Not many errors are possible when a teacher sees a pupil twice a week, as any fault can be promptly nipped in the bud. I find in the half-hour that a pupil, as well as the teacher, knowing that the time is limited, concentrates the whole mind on the work from beginning to end. Short, pointed explanations are best understood and remembered. In technique, a wide-awake teacher can instantly detect the mistakes to be corrected, and five to eight minutes are all that is necessary in this direction. Ten minutes for études, ten for the new piece, and five remaining for review and sight reading. Nothing new given without thorough analysis. With regard to correcting mistakes, my experience has taught me the best way to show a pupil his error is to play the phrase first correctly, and following his interpretation afterward, which method requires little time, and gives the pupil opportunity to cultivate his musical hearing "ear." Few pupils can secure more than five or six hours study at the piano for a semi-weekly lesson, and surely a half hour with a teacher is amply sufficient for that amount of time.

A lady when beginning her professional duties in a seminary advocated this system, and after a few lessons the head of the department remarked that she accomplished more in thirty minutes than her predecessor in forty-five. A progressive and honest teacher is open to conviction, and the views of experienced teachers are greatly to be desired.

ANNIE HORTON SMITH.

TEACHING STAGE DEPARTMENT.

I HAVE a plan for bringing out my pupils which may be new to some teachers.

I hold what I call weekly musicals.

They are private because educational, not for entertainment.

One evening of each week my pupils come to me for two hours.

The first hour I spend in definition of musical terms, reading from biographies, current musical literature, and musical history.

The second hour I carry out a complete musical program; everything is played from memory, with as much care as if we had a full audience.

I teach them how to stand, to walk to the instrument, and how to do whatever they seem to need help in doing. This experience helps them to self-pose, confidence, and to overcome to some extent the nervousness all young players feel when trying their powers for the first time in concert work. It also creates and increases the enthusiasm and love for the study of the greatest of arts.

E. J. KNOX.

INTERESTING PUPILS IN THEORY.

Let the pupils form and write their scales and chords for themselves. I never found the slightest difficulty in making them do it. I write the scales of C and G for them; explain the construction of the scale of C out of the Tetrachord and the Semitone between the third and fourth letter. Show them that the scale of G is an exact imitation of the scale of C a perfect fifth above; going from fifth to fifth up, the pupil copies the old sharps and adds a new one, and so on until the scale of C sharp is reached. Then we start a fifth lower than C and add a flat on the fourth degree in every new scale until C flat is reached.

In a similar way I let them form the harmonic and melodic minor scales from the major scales. All teachers will find that pupils like to do that kind of work. After writing major, minor, seventh and enharmonic chords with their resolutions, I proceed to teach them how to connect chords, and how to modulate. This I consider as a kind of amusement for them; they are not obliged to do it, but they do it willingly and they are always quickly on hand to show me what they have written, and to ask for more to write.

EDWARD VON ADELUNG.

PUPILS OF LISZT.

A LITTLE book has just been issued by the Leipzig firm, Reclam, by August Goellerich, Liszt's private secretary during his later years. This is the second (and last) volume of the "Liszt Biography," begun by Nohl, the famous critic and *litterateur*, incomplete because of his death in 1885, and the broken narrative finished by Liszt's last secretary. This little book is of much importance, for it settles for all time the much-discussed question of Liszt's pupils. In an appendix is a full and complete list, and I have taken the trouble to search out the American pupils, and those so long resident here that we may consider them such. This is the list:—

Ladies.—Miss Anderwood, Miss Bartlett, Boston; Mrs. R. Burmeister, Baltimore; Miss Anna Bock, Europe; Miss Amy Fay, Chicago; Miss Auguste Fischer, New York; Miss Cecile Gaul, Cincinnati; Miss Mary Garlicks, Miss Geyser, New York; Miss Gower, Baltimore; Miss Annie Glibeth, Providence; Miss Adele Hastings, Binghamton; Miss Howard, New York; Miss May Hoeltge, Cincinnati; Miss A. Aus der Ohe, Miss Finney, New York; Mrs. Carlyle Peteralien, Miss Sothman, Miss Spator, Boston; Miss Vesely Stevens Miss Josephine Ware, Miss Winalow, Chicago.

Gentlemen.—Mr. Bernard Bockelmann, New York; Mr. Richard Burmeister, Baltimore; Mr. Morris A. Bagby, New York; Mr. Carl Baermann, Boston; Mr. Arthur Bird, Berlin; Mr. Miles Benedict, Boston; Mr. Dreyas, Weimar; Mr. Harry F. Hatch, Chicago; Mr. Rafael Joseffy, Mr. Edwin Klahre, Mr. Alex. Lambert, New York; Mr. C. V. Lachmund, Minneapolis; Mr. W. Waugh Lauder, Boston; Mr. Emil Leibling, Chicago; Mr. Wm. Mason, New York; Mr. Louis Mass, Mr. John Orth, Mr. Carlyle Peteralien, Mr. Max Planer, Boston; Mr. J. Pratt, Chicago; Mr. Charles Pottgiesser, St. Paul; Mr. F. W. Riesberg, Mr. Otto Singer, Buffalo; Mr. Frank van der Stucken, Mr. Wm. H. Sherwood, New York.

Many of these names are entirely unknown to fame. In the case of the ladies, doubtless most are married, while others' whereabouts are unknown. Among the gentlemen there is many a prominent name, and nearly all are now laboring in the great vineyard of music, active as composers, conductors, pianists, teachers.

* This list should, once for all, settle the doubtful matter of "Liszt pupils."

A CONTRIBUTOR.

SENTENCES FROM HAYDN; SHOWING THE MAN AS WELL AS THE MUSICIAN.

SELECTED BY W. F. GATES.

"When I sat at my old worm-eaten piano I envied no king in his happiness."

"I was never a rapid writer, and always composed with deliberation and industry."

"I believe I have done my duty and that the world has been benefited by my works. Let others do the same."

"My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him, for without His assistance I am but a poor creature."

"I was never so pious as during the time I was working upon 'The Creation.' Daily I fell upon my knees and prayed God to grant me strength for the happy execution of this work."

"If an idea struck me as beautiful and satisfactory to the ear and the heart, I would rather let a grammatical error remain, than sacrifice to mere pedantic trifling that which is beautiful."

"I am surrounded by emperors, kings and many exalted persons, and I hear much flattery from them, but I will not live upon familiar terms with them; I prefer the people of my own station."

"My greatest ambition is to be recognized by all the world as the honest man which I really am, and I dedicate all the praises I have received to Almighty God, for to Him alone are they due."

"Scarcely anyone can bear comparison with the great Mozart. Would that I could impress upon every friend of music, and especially upon great men, the same deep sympathy and appreciation for Mozart's inimitable works that I feel and enjoy; then, the nations would vie with each other in the possession of such a treasure."

"He who knows me thoroughly cannot but find that I owe very much to C. P. Em. Bach, for I understood and studied him profoundly. Indeed, upon one occasion he complimented me on it. I played his sonatas innumerable times, especially when I felt troubled, and I always left the instrument refreshed and in cheerful spirits."

"After my voice was absolutely gone I dragged myself through eight miserable years teaching the young. It is this wretched struggle for bread which crushes so many men of genius, taking the time they should devote to study. I should have accomplished little or nothing if I had not zealously worked at night upon my compositions."

"My Prince was always satisfied with my works. I not only had the encouragement of steady approbation, but as leader of the orchestra I could experiment, observe what produced and what weakened effects, and was thus enabled to improve, change, make additions or omissions, and venture upon anything. I was separated from the world, there was no one to distract or torment me, and I was compelled to become original."

"I seated myself at the piano and began to compose whatever my mood suggested, sad or joyous, earnest or trifling. As soon as I seized upon an idea, I used my utmost endeavors to develop and hold it fast, in conformity with every rule of the art. The reason why so many composers fail is that they string fragments together. They break off almost as soon as they have commenced, and nothing is left to make an impression upon the heart."

"The world pays me many compliments daily, even upon the spirit of my last works, but no one would believe how much effort and strain they cost me, since many a time my feeble memory and unstrung nerves so crush me down that I fall into the most melancholy state, so that for days afterward, I am unable to find a single idea until at last Providence encourages me. I seat myself at the piano and hammer away, then all goes well again, God be praised."

When learning a piece stop to correct every mistake, but, better still, go slow enough not to allow them. When a piece is fairly well learned never stop for, or in any way notice, a mistake, but keep on with an unbroken rhythm.—Chas. W. Landon.

KNOWING THAT YOU KNOW.

BY CHAS. W. LANDON.

"BETTER an army of stags with a lion for a leader, than an army of lions with a stag for a leader;" thus said the old Greeks. Or, in other words, it might be said, That for a leader we must have a person who not only has power, but is thoroughly self-conscious that he has it. No epoch has been made in the world's history that was not brought about by some man filled with the self-consciousness of his mission. These are they who have studied and found out some great fact, and having unflinching belief in its truth, have had the necessary courage to give this truth to the world, regardless of its reception.

Besides natural endowment of heart and mind from the Giver of all good, there needs to be years of study and preparation, and then extensive reading of and meditation upon the best thoughts of the greatest minds, until one believes his own ideals to be the world's necessities. Such men were Peter the Hermit, giving birth to the Crusades; Luther, in his protest that faith was greater than works; Columbus, that worlds were to be discovered; Galileo, that the earth turns on its axis; Pestalozzi and Froebel, in their insistence upon the natural method of education, which was to the old theory as the filled pitcher to the living spring.

Every teacher of experience finds pupils who come to him with lessons thoroughly prepared. The ideal he had given them has been perfected, and in many instances advance made upon it. But in other instances, and notably in a few, the pupils seem to retrograde from the ideal received when with the teacher, playing less and less perfectly till the next lesson hour arrives, like the writing in a boy's copybook, fairly good next to the copy, but the farther down the page the worse it is.

All this is due in a large measure to self-confidence, or its lack. Time and time again what teacher has not been asked by a scholar things that he was certain that the pupil knew perfectly well? Pupils thus show they do not depend upon their own knowledge, for in coming to anything that seems difficult, they blindly turn away from it in a lazy and cowardly way, instead of applying their knowledge and conquering it.

Any difficulties that occur in a lesson may invariably be overcome if the pupil will but apply his knowledge. The best teachers seldom, if ever, hear their pupils play a new piece through upon giving it to them, but oblige the pupil to depend upon his own resources for its correct reading. When a pupil really begins to depend upon himself, and to have the courage of his own convictions, springing from the knowledge that he possesses, then he advances, and not before.

In two ways this needs to be applied. First, the difficulties of time need to be studied out, and the pupil brought to its correct solution without help from the teacher any farther than the necessary suggestions to put him upon the right track. No good teacher ever shows how a given passage is to be played, so far as time and notes are concerned. He explains the underlying principles only. Secondly, in playing to make the phrasing clear. Every pupil should be brought to understand from the time he takes his first piece that to play without bringing out the inner meaning of the music, is a more inexcusable fault than if he made mistakes in notes or time. This applies to the finishing rather than to the first reading of a piece. Of course there are other difficulties in music.

There is a great amount of practice that comes to naught because the pupil does not keep to a certain and fixed fingering. And not only loss of practice, but far more, he confirms habits of stumbling, for fingering is usually the only difficulty in a run worthy of consideration. Unless he practices such passages with undeviating fingering, they never can be conquered so as to be played perfectly. A recent writer has said, "Doubt of any sort can be removed by action." Applying this truth to the subject before us, it would seem to mean that if there is any uncertainty or difficulty, a study of its intricacies will soon make those difficulties vanish. Another writer says, "Firm confidence in oneself will

turn any-boy or girl into a really great man or woman, in spite of the shabbiest environment." Henry Ward Beecher said that he was greatly indebted for his success in life to a country schoolmaster. Upon one of the first days under this master's care he was answering some questions in mental arithmetic. When he was answering the master shook his head. Henry signed it out again, with the same result. Still the master shook his head, even more emphatically. After the third attempt he saw that he certainly was right, but the master rebuked him and told him to try again. At the fourth time Beecher declared very earnestly and with rising wrath that he was right and there was no use in doing it again. Then the master said, "My boy, never let a shake of the head turn you when you know you are right." This is well summed up by an Arabian proverb, as follows:—

He who knows not, and knows not he knows not, is a fool: shun him. He who knows not, and knows he knows not, is simple: teach him. He who knows, and knows he knows, is asleep: wake him. He who knows, and knows he knows, is wise: follow him.

EDITORIAL NOTES.

Ten dollars spent for lessons from a good teacher will bring better and greater results than the same amount for twice as many lessons with a common or poor teacher.

Have you planned out a careful campaign for your year's work? You should have things in hand better than ever before, and some good thinking will help you in this. Have a place for more study and reading.

WANTED! A pianist who has "nerve" enough to give half or two-thirds of his programmes before conservatories and seminaries, that shall contain the better class of teaching pieces of the medium to moderately difficult grades. Our ambitious pupils would appreciate this innovation, and so would their teachers.

EMOTIONAL AND INTELLECTUAL EXPRESSION.

The very tone quality of the human voice expresses the feeling of the speaker, and oftentimes conveys a meaning opposite that of the spoken word. While one may be able to command language so as to hide their real feelings, no person has complete control of the tell-tale tone quality of his voice. Feeling and emotion are naturally expressed through the voice, and our feelings are more highly wrought upon through the medium of the ear, than the eye, or any of the other senses. But by long-continued practice we succeed in expressing our feelings through the fingers. What the natural capabilities of the vocal organs are in the expression of feeling, the fingers may become by right practice when long enough continued. After a player has some facility in technique, he particularly needs to let feeling, or the emotional content of the composition, have full sway. In playing a piece the mind should not be too much taken up with its analysis, with the various finger, wrist and hand movements, nor by thinking out with too great a minuteness the exact way in which different effects must be brought out.

This is correct as a preliminary study, and invaluable, but when the technique and other difficulties of a piece have been conquered, much of the practice from that time on should be governed solely by the emotional content of the piece. Hence, much of the playing needs to be done sympathetically, as we may say, with the imagination lively, the emotions susceptible, and the feelings wrought up. This means the very opposite of a cool, painstaking style. But the piece must have both kinds of practice. After a few trials of the emotional style the piece should have two or three of careful, painstaking practice, because the higher or emotional order is founded upon the automatic habit that is only established through the intellectual control of practice; or, emotional, and deeply expressive playing is only possible when founded upon the most careful, painstaking and intellectual practice; but both styles must be practiced separately, and when the emotional is attempted it should have full sway over every musical power the player possesses.

LECTURES AND RECITALS ON THE LECTURE-COURSE OF YOUR TOWN.

WHY not request the lecture committeemen of your town to include a lecture on music in their course, and to have one or more fine concerts by the best artists, in place of one of the lectures? They could get no stronger attraction, and these musical evenings would add much to the popularity of the course. Nearly all lecture engagements are made early in the season, so do your part early.

HAVE YOU THOUGHT ABOUT IT?

HAVE you so used the long vacation that you can give better lessons than ever before? Have you grown in musical knowledge and teaching skill? Why are your pupils taking lessons of you rather than of some of the other teachers in town? Have your pupils shown a wise choice in selecting you as their teacher? Are you going to keep up a better practice, and study more for self-improvement this year than ever before? Have you ever thought that a knowledge of the improved ways of teaching, and tact and skill in adapting your instruction to the needs of each pupil are as necessary as skill in playing your instrument, or the amount of musical learning you may possess? Time improves some music teachers but it makes of others fossils. How is it with you? Why are you teaching music?

WHAT AND HOW ARE YOU GOING TO DO?

ARE you going to use better music this year than ever before? Shall you try to make the practice of scales more interesting to your pupils this year? Have you read up this past vacation, so you can give your pupils many interesting facts about the composers and the music they will study? Shall you try to induce your pupils to do more musical reading than ever before? Shall you get up better musicals with better programmes that are better performed? Are you going to give instructive and interesting musical talks in your musicals? Who is responsible for the musical culture of your community? In what better way can you elevate public tastes in your town than by your musicals and in getting musical people to take a musical magazine?

PUBLISHER'S NOTES.

It has been too much the fashion to sneer at the reed organ among a certain set of musicians. Mankind are too much inclined to cry down a thing that they do not possess. Perhaps these worthy people cannot play the reed organ in a true reed-organ style. This true reed-organ style is taught in Landon's Reed Organ, so plainly that an ordinary pupil can acquire it. One of the first purchasers of the method says: "The Reed Organ Method I have just received, and it goes beyond my expectations. It is the only Reed Organ Method I have ever examined that truly deserves the name of 'Method.'" This book confers a great benefit on teachers and pupils, I am sure. I have never before found a satisfactory method with pieces of genuine worth and properly graded, till I received this valuable book. I cannot speak too highly of it, and I think every teacher who loves his work will say the same when he becomes acquainted with this book. It is a delight to read the text, "for it seems as if the author were speaking directly to the reader, and saying exactly those things that should be said to the pupil."

H. A. P. J.

We will have ready in early September, a new volume of instructive pieces called "Album of Instructive Pieces." It is a volume of the best of the easier pieces. The table of contents can be found in advertisement, in another part of THE ETUDE. The special offer for this book will only be in force during September. If teachers want a supply of this work for next season, they can be had for about paper and printing, during September. We will send the volume for 36 cts. if cash accompanies the order, post-paid, or 3 copies for one dollar. Order now or you will be too late. We make it an invariable rule not to fill orders at special introductory prices after work is on market. Teacher can rely on this volume. It is always acceptable to pupils.

The writer has just finished a careful reading of "Music and Culture," by Carl Merz. It is a delightful book and one that makes the reader do some thinking that is good for him. The teacher, pupil or amateur who likes to know the underlying reasons of what he hears and feels when listening to good music, and why his soul is stirred with such marked sensations, will read the book with delight and with great profit. Teachers who wish to inspire their pupils to better work will do well to have their pupils read it. There are chapters for all that are at all interested in music. The one for ministers is worth the price of the book to any chorister who is somewhat troubled with undue interference. In fact, every thinking and progressive musical man or woman, young or old, should read this book, the crowning work of one of America's greatest musical thinkers and journalists.

We are receiving many letters from teachers, saying that they are furnishing their pupils with THE ETUDE, charging it to their account, the same as they do sheet music. In no case is there complaint from parents, but on the contrary, parents become the most interested readers, in many instances. Patrons realize that the music pages make the cost an economy, while teachers are much more than paid in the greatly increased interest that the pupils take in music. The articles often furnish material for a musical conversation, and frequently there is an idea that might have been directed to the pupil in person, so perfectly does it fit their case. And these personal hits carry great weight and do the pupil an untold good. Teachers will notice that recent numbers have furnished an uncommon amount of special articles that are valuable to pupils. We are giving their interests special care, and have made particular arrangements for the future.

"Music Life and How to Succeed in it," by Thomas Tapper, is on the market and the special offer on the work is withdrawn. The book is one every teacher should own. Read table of contents in advertisement.

THE Arpeggios, Part III of Dr. Wm. Mason's Touch and Technic will be out about the time this issue is ready. Our advanced subscribers will be surprised and we hope delighted, at receiving such a beautiful volume. The work is more than twice as large as Part I, Two-finger Exercises. The price of this volume is the same as part I, \$1.00.

Part II, "Scales," will soon follow. It will be even a larger work than the Arpeggio. The special offer will be kept open during September, but may be withdrawn after that. See advertisement elsewhere.

The season of teaching for 91-92, will soon open. We have made extensive preparations for trade with teachers. We make it a special feature to favor the teacher; our business is with the teacher, not the dealer. The discount on our own publications is lower than usual; as we give the teacher the benefit the dealer usually gets. It will be to your advantage to order from us, it costs no more to send to Philadelphia.

TESTIMONIALS.

THE Landon's Reed Organ Method arrived all right, and I am in raptures over it, my own delight being only equalled by that of my pupils. I am particularly pleased with the even grading and preparation for difficulties. I am sure that the author will have the blessings of thousands of teachers who will find their reed organ work hereafter not a task but a pleasure.—*Ethel Streeter.*

I have examined the Landon's Reed Organ Method, and find that it fills a place that many teachers have long been obliged to struggle over with difficulty—endeavoring to adapt piano methods to an instrument entirely unfitted for them, or striving to overcome difficulties of pipe-organ music for children.—*Mrs. E. E. Jones.*

I received a copy of W. S. B. Mathews' "Popular History of Music." I anticipated much pleasure in the reading of Mr. Mathews' work, and find it to be the best history of music that has appeared in this country. One of its

most valuable features are the numerous illustrations. The English histories are inclined to give too much space to English musicians at the expense of those of other countries. Students, conservatories and schools that have been using a mere collection of dates, such as Hunt's history, or a volume of essays, such as Ritter's History, can now have an entertaining, readable and fully illustrated work that gives something more than the dry bones of history. Mr. Mathews' "Popular History" combines the most valuable points of the histories of Ritter, Hunt, Henderson, etc. However, many "dry-as-dust" teachers will go on in the old way of teaching history, *i. e.*, first, dates; second, *dates*; third, *dates*. No wonder their pupils shun a book on musical topics. In Mr. Mathews' book I was glad to find chapters on "Musical Notation," "The Violin and Organ," and especially on the piano and its predecessors—the clavichord and harpsichord. Valuable chapters are those giving comparisons of Haydn, Mozart, and Beethoven, and on modern German opera. The "Summary" chapters at the beginning of each "book" would of themselves give the reader a good idea of the progress of the musical art. Copious indexes and tables are given to assist in finding any desired information, thus making it a valuable and convenient book of reference. A feature that many teachers have in the need of, is the chronological charts at the beginning of the volume. Of these there are four.—*W. F. Gates.*

We cordially recommend the ETUDE to every student of musical science. You cannot afford to be without such a valuable résumé of the experience of the first musicians of the land. This paper has done more to awaken in American people their capability for becoming a great musical nation than any other factor. Take the ETUDE by all means. Make a sacrifice and subscribe for it.—*W. F. L. Stanton.*

NEBRASKA CITY, NEB., July 6th, 1891.

MR. THEODORE PRESSER:—

DEAR SIR:—I am more and more charmed with "Landon's Reed Organ Method," the more I look into it. It makes the study of music fascinating. I judge Mr. Landon to be an *ideal instructor*, and envy his pupils the advantages they enjoy.

Respectfully

K. H. M.

GREENCASTLE, IND., NOV. 18th, 1891.

MR. THEODORE PRESSER.

Philadelphia, Penna.

DEAR SIR:—Having perused a few pages of the manuscript of the "Chats with Music Students," I have looked forward to the publication of the work. The book fully meets my expectations. It is replete with choice bits of information, showing the extensive reading and research of the author.

I am a great believer in the sentiments expressed under the head of "Sketching," in "Taste" and "Expression," one finds much that can be taken home for daily use.

The note on care in practicing and giving undivided attention, should be heeded by every student. The anecdote of Mad. Schumann coming in here very appropriately. His "Corner Moments," "Teaching," and "Taking Lessons," are full of good suggestions and advice.

And so I might go on. Suffice it to say that the book should be in the hands of every student of music.

Sincerely,

JAMES HAMILTON HOWE.

SPECIAL NOTICES.

(Advertisements under this heading, will be charged 20 cents a line, payable in advance.)

A STUDENT of the American Conservatory of Music, Chicago, Ill., desires position as teacher of Pianos for September 1st. Best references. Address, Room 420, No. 181 53d St., Chicago, Ill.

WANTED for September 1st, a position as teacher of Piano or Voice. Graduate of Conservatory. Several years of experience in teaching. Address, S. THE ETUDE Office.

CONDUCTORS OF CHORAL SOCIETIES are requested to send for list of Cantatas, Part Songs, Orchestral Parts, etc., formerly belonging to a prominent Choral Society; for sale cheap. Address, SUMNER SALTER, 26 West 16th St., New York City.

WE take pleasure in announcing that Mr. THOMAS TAPPER is engaged to teach in the BOSTON TRAINING SCHOOL OF MUSIC. He is so well known to the readers of THE ETUDE that the mention of his name will create a general interest.

Other eminent men will soon be added to the faculty.

TOUCH AND TECHNIC.

BY DR. WM. MASON.

THEODORE PRESSER, 1704 Chestnut St., Philadelphia, Pa., Publisher.

Touch and Technic. Part II. Price \$1.00. Touch and Technic. Part III. Price \$1.00.

MASON'S COMPLETE SCALES,

RHYTHMICALLY TREATED.

MASON'S COMPLETE SCALES, artistically treated, for securing the best possible results in Pianoforte Technics. With Application of Rhythm, Velocity, Canon, and a great variety of touches, whereby FLUENCY, LIGHTNESS OF RUNS, EVENNESS AND PEARLY QUALITY ARE SECURED.

The first part of Mason's Technics, which his practical experience as a Teacher led him to discover, was the fast form of the Two-Finger Exercise. This he adopted from Liszt, but modified the manner of playing it in such a way as made it a wholly new exercise. The next was the application of Rhythm to the Scales, the immediate end sought being that of securing many repetitions, and an absorption of attention which to a degree conceals from careless pupils the length of time occupied in the practice; also leads directly to the best results through the more active participation of the mind. These results followed so unmistakably that this part of the system attracted the attention of all teachers in position to observe it. The first publication of these principles took place in 1868, in Mason and Hoadley's New Method—a work prepared by Mr. Hoadley, but declined by the publishers unless he could induce Dr. Mason to permit his Accent Exercises to be included in it.

MASON'S ACCENTED SCALES comprises the results of all his experience during more than thirty years in varying the applications of it, and in adapting it to the Needs of Pupils of Different Grades.

Not less interesting and important than the rhythmic principles of scale practice, are the VARIETY OF SCALE FORMS AND TOUCHES.

MASON'S SCALES are the FIRST CONSIDERABLE ADDITION TO TECHNICS in this direction since those of TOMASCHKE, of Prague, were first introduced in this country by Nathan Richardson, who had them from Dreychock. MASON'S SCALES are FAR MORE VARIED AND MUSICALLY PRODUCTIVE THAN THOSE OF TOMASCHKE. The System contains sufficient Variety of forms to carry a pupil Through His Entire Musical Education.

The value of the Principle of Accentuation applied to Exercises is now so generally recognized by all teachers and virtuosos that every book of technics now contains more or less of it. Nevertheless, as Dr. Mason was the original discoverer of the principle, no application of it has been so ingenious and thorough as his.

This work is a wholly new exposition of the subject, representing the ripened musical experience of the distinguished author, who is a teacher and a virtuoso by the Grace of God.

The entire series of Touch and Technic comprises the Two-Finger Exercise, already published by us, Mason's Arpeggios and Scales, herewith announced, and one other work, Octaves, of which later announcement will be made. They are printed in separate volumes, in order to enable teachers who are still dependent upon some other system of technics, to add to their present stock the particular part of Mason's System which they happen to need. Experience has shown that teachers differ greatly in their estimation of the relative value of the four elements in Mason's System, and the publication in separate volumes is intended to enable every one to select the particular part he desires.

We have never offered teachers more valuable works than these.

Part IV School of Octave and Bravoura Playing. Announcement will be in due time.

SPECIAL OFFER.

According to our custom, we will send, when published, Part II (Mason's complete Scales), Part III (Mason's complete Arpeggios) and Part IV School of Octaves and Bravoura Playing, for 25 cts. each. To those ordering the three books, the privilege of including Two-Finger Exercises at the same price will be given, making \$1.00 for the four works. Cash must accompany the order.

MASON'S SYSTEM OF ARPEGGIOS,

RHYTHMICALLY TREATED.

MASON'S ARPEGGIOS will contain his treatment of the Diminished Seventh Chord and its Fourteen Changes. These, by an ingenious device, develop a series of three hundred and sixty different arpeggios, and the manner of forming them is so simple that it can be memorized by a child in a few minutes. They are to be taken with the hands singly, in direct and in reverse direction, and with both hands together.

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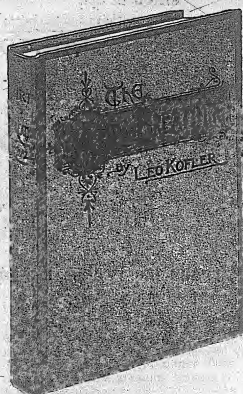
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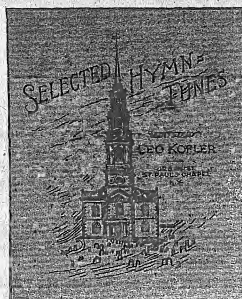
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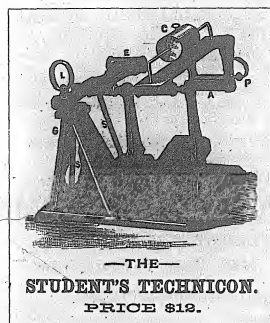
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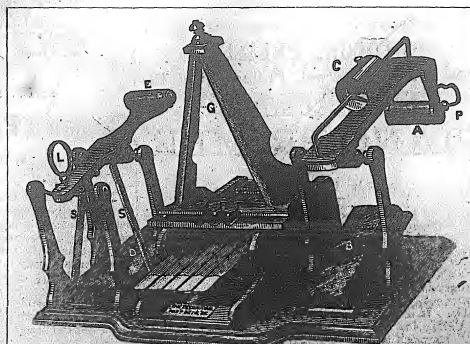
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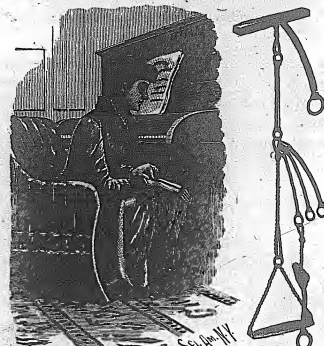
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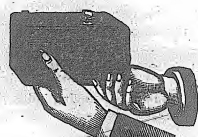
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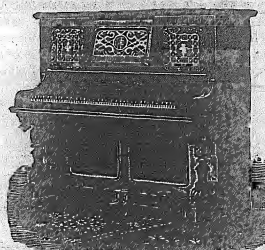
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